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TRONIUS

CENA TRIMALCHIONIS

WATERS

The Students' Series of Latin Classics

PETRONIUS

CENA TRIMALCHIONIS

EDITED, WITH INTRODUCTION AND COMMENTARY

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οὐ πόλλ' ἀλλὰ πολύ

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PREFACE

THIS edition of the dinner scene at Trimalchio's house, an episode in the Satirae of Petronius, is based upon the text as established by Bücheler. I have occasionally departed from his readings, but only, as a rule, where he himself was in doubt, and other conjectural readings could be made with equal or greater plausibility. In the preparation of my commentary I have been under special obligation not only to Friedländer's edition of the *Cena Trimalchionis*, and the reviews of the same, particularly in the *Berliner Philologische Wochenschrift* and the *Classical Review*, but also to the valuable contributions on the language of Petronius in the *Archiv für Lateinische Lexicographie*, to Heraeus for his comparisons with the *Corpus Glossariorum*, and to Otto for the comparative study of numerous *redensarten* peculiar to Petronius. I am also indebted to professors in the Latin departments of Columbia University for very valuable suggestions and assistance in the preparation of the commentary, as well as in the reading of a considerable portion of the proof. I must express my special obligation to Professor Peck

for his helpful criticisms, and to Professor Lodge for the kindness he has shown in permitting me the full and free use of his large library at all times.

The *Cena Trimalchionis* is fairly entitled to a place of prominence in the study of Roman life and literature. It reveals an important side of life in the early years of our era, in all its naturalness and with perfect truthfulness, and is to that extent of the same value as the plays of Plautus or the Letters of Cicero. The name of Petronius has been anathema to a large number of Latin scholars, but in the *Cena* his *puritas* is no longer *impurissima,* and what he discloses there concerning the language, life, and customs of a very influential portion of Italian society in the closing years of the Republic and at the dawn of the Empire makes pleasant and valuable reading, especially as it supplements information gathered from inscriptions, or from Comedy and the poets and prose writers of the period of Petronius, or from the discoveries which have been and are still being continually made in the excavations at Pompeii.

By far the greater portion of the text of the *Cena* rests upon one manuscript alone, the Codex Traguriensis (H). In this edition that portion is set in Roman type. Where the text rests, however, upon this same manuscript and the apographon of Scaliger, called the Codex Leidensis (L), Italics have been employed. The portion set in black-faced type rests upon other manuscripts in addition to these two. I believe that the

employment of different fonts to indicate the difference in manuscript authority has an advantage over the perpendiculars used by Bücheler and Friedländer.

W. E. W.

New York University,
April, 1902.

INTRODUCTION.

I. Petronius in Relation to Earlier Writers of History and Romance.

A story well told can find its ready hearers; of none can this probably be said with greater truth than of the tale of exciting and varied adventure which fills the *Odyssey*, and was heard by the listening Greek with silent wonder and pride as the rhapsodist chanted and recited from the great poem at the city or national festivals. The less mythical but extremely romantic and entertaining histories of Herodotus, who had himself wandered quite as widely as the Ithacan, had a similar charm.[1] And though the age of Pericles saw in one historian, Thucydides, an unswerving regard for truth and critical accuracy, yet for the Greeks, history, especially that of foreign nations and remote countries, remained substantially the province for more or less of romantic and rhetorical treatment. Ktesias and Xenophon had filled the minds of their countrymen with curious tales concerning Persia; and Athenian orators, expatiating at festivals and on memorial days upon the past glories of Greece, were turning records of events

[1] Compare, for example, the story told of the emotion which Thucydides betrayed while listening, on a certain occasion, to the Father of History himself. (Marcellinus, 54, in Westermann's *Biog. Graec.*, p. 198; see Suidas, under ὀργᾶν.)

into tales of romance, much after the fashion of modern orators. Deinon[1] of Colophon, author of a compendious account of Persia, which has been lost, was probably one of these many historians whose style was rhetorical and whose purpose was entertainment. To his son, Clitarchus, this account may have served as a model; for his talent as an historian of forcible descriptive powers is praised, rather than his regard for truth and accuracy.[2] We have it upon the authority of Cicero[3] that this Clitarchus was an author who was read with special pleasure by the Roman historian Cornelius Sisenna, and exerted considerable influence upon him. As to the nature of this influence, there is reason for believing that Clitarchus,[4] whom Alexander the Great had taken with him on his Persian campaign for the purpose of recording its history, was a writer not only rhetorical in his style, but strongly inclined to romancing; that

[1] Deinon's history of Persia extended to the year 340 B.C., the date of the conquest of Egypt by Artaxerxes III.

[2] Quint. x. 1, 74: Clitarchi probatur ingenium, fides infamatur.

[3] Cicero, *De legibus*, i. 2: "Sisenna eius amicus omnes adhuc nostros scriptores, nisi qui forte nondum ediderunt, de quibus existimare non possumus, facile superavit. Is tamen neque orator in numero vestro unquam est habitus et in historia puerile quiddam consectatur, ut unum Clitarchum neque praeterea quemquam de Graecis legisse videatur, eum tamen velle dumtaxat imitari; quem si adsequi posset, aliquantum ab optumo tamen abesset."

Compare Cicero's criticism of Sisenna, *Brutus*, 228.

[4] Clitarchus was a native of Megara; he attended Alexander on his invasion of the Persian Empire, and was the author of a History, in twelve books, terminating with the battle of Ipsus. He also wrote a history of Persia, covering the period before and after Xerxes. As to his historical accuracy, *cf.* Cicero, *Brutus*, 42: "Concessum est rhetoribus ementiri in historiis, ut aliquid dicere possint argutius; ut enim tu nunc de Coriolano, sic *Clitarchus*, sic Stratocles de Themistocle finxit."

his influence tended to make the writing of history biographical, and that history thus written — from the standpoint of the study of individual heroes — was what specially attracted Sisenna and made him, in adopting this style of treatment from Clitarchus, the probable prototype of Sallust.[1] It is natural, therefore, that Sisenna, historian and biographer though he truly was, should have also translated those purely romancing and fictitious narratives, the Milesian Tales of Aristides,[2] in which he found the same attractive and historical style — certainly the same form of biographical treatment — as in the histories of Clitarchus, which were his models and masterpieces.

[1] *Cf.* Sallust, *Jug.* 95, 2: "L. Sisenna, optume et diligentissime omnium qui eas [Sullanas] res dixere persecutus, parum mihi libero ore locutus videtur.

[2] None of the λόγοι ἐρωτικοί of Aristides has come down to us; the famous tale of the Widow of Ephesus, told by Petronius in chapters 111–112, furnishes a very good clew to his witty style and choice of theme. The ἐρωτικὰ παθήματα of Parthenius, which have come down to us, but in meagre and colorless outlines, probably lacked the freshness as well as the grace and smoothness of the tales of Aristides, though they were doubtless written with great effect. *Cf.* Christ, § 608; H. T. Peck, *Trimalchio's Dinner*, p. 21 ff. The λόγοι ἐρωτικοί superseded the erotic elegy, and indeed the New Comedy with its countless plots depicting the course of love in its anxious and unhappy moments. Just so soon as the poetic treatment of love motives had virtually disappeared from the stage, and Menander and Diphilus were read from books only, the dialogue and the cantica had to go their way, and a form of composition was evolved, better adapted for mere perusal. This caused the sacrifice of the metrical clothing; rhythmical prose was a sufficient substitute. At the same time the novel reached a greater freedom of invention, by breaking from the traditional realism of what we call "studies in social life." In comparison with the elegy and the dramatic comedy, whose very form implies a large amount of æsthetic pleasure through the means of literary art, the purpose of the prose novelette and short story was to make romance subserve entertainment only.

From the conquest of Carthage and the fall of Corinth, there existed in Rome a growing philhellenic aristocracy, delighted by the refined civilization and entertaining literature of Greece, fond of listening to the episodes of the *Odyssey* and witnessing the comedies of Diphilus and Menander, as Terence and Plautus brought them upon the stage. In the time of Sisenna, however, many of these families had degenerated into an idle, ease-loving aristocracy, for whom, in the decline of the drama and the lack of originality upon the stage, the romances of Aristides were an attractive substitute.

It is these Milesian Tales to which we turn in finding for Petronius his proper setting among Latin writers; for, although his writings are called *Satirae*, Petronius was not a satirist, but a romancer. Though both the Milesian Tales and Sisenna's translations, with the exception of a bare dozen lines, have perished, yet we may form a fairly adequate impression of their nature. They usually depicted the tempestuous course of true love; yet they were not such novels as George Eliot and Thomas Hardy have given us; for in these there is great unity and directness, due not alone to the individuality of the chief personages, but to the psychological treatment of evolution or decay of character; which indeed forms the charm of these authors. The Milesian Tales were mere amusing stories, full of incidents, devoid of development, crowned with an end at last which suited the virtues or vices of the hero[1] and

[1] How problematic this is, however, can be seen from recent discussion. Cf. *Verhandlungen der 30ten Philologenversammlung*, p. 55, and *Rhein. Mus.* xlviii. 1893, p. 125, where Rohde maintains that these tales were short, disconnected stories like those of Boccaccio or Chaucer.

was in fair accord with the sympathies which the story awakened in the reader. Their modern analogues are some of the more highly seasoned of Chaucer's *Canterbury Tales*, or such pure unbounded romances as Stevenson's *Treasure Island*. It is doubtful whether the Spanish picaresque tales may be cited as in any way suggestive of, or related to, Petronius' *Satirae*.[1]

Sisenna's translations were in all probability read

Bürger believes that they were each complete in themselves and more on the order of novels than short stories; cf. *Hermes*, xxvii. 1892, p. 345. If it is borne in mind that the Milesian Tale was in the beginning an encroachment upon the field of the New Comedy, it may be seen that probably both Rohde and Bürger are right. At first the tale would not much differ from a prose rendering of the plot of a comedy, a kind of explanatory libretto. Such productions would be found to be popular and interesting "short stories." It would next come to be worth while to invent and write other "original stories" on their pattern; the way would thus be paved for the writing of long original stories into which the writer put all the literary art which he possessed.

[1] "Although the picaresque tale was indigenous to Spain, its elements had existed earlier and elsewhere in literature. The Greek novels had employed pirates and robbers with unfailing regularity. In them leaders of land and water thieves were prominent figures, although these as rogues could claim no merit or special character; for in the Greek novel, which was fitted to live again only in the heroic genre of Gomberville, Calprenède, Scudéry, even the rogues were heroes, not anti-heroes. The Plautine comedy had offered a nearer approach to the ideal of Spanish roguery in the *Epidicus*, *Mostellaria*, or *Persa*, for the intriguing slave and the parasite of the classic stage bore some resemblance to the picaro living by his wits. Encolpius, in the *Satyricon* of Petronius Arbiter, has been hailed as the forerunner of Spanish rogues, and the facts that most of the Peninsular picaresque authors were classicists, and that Petronius in the sixteenth and seventeenth centuries had a special vogue, have been adduced as proving a probable bond between the *Satyricon* and the romances of roguery. But the low-life adventures of the decadent voluptuary, or the excesses of the feast of Trimalchio, have little in common with the shifts of the unfortunate rascal in service." *Cf.* Chandler, *Romances of Roguery*, p. 3.

with great delight. Ovid[1] was certainly acquainted with them. One of their effects was the sanctioning and further extension of that romantic coloring which Roman historians and writers of travel were putting into their works. Livy furnishes a marked instance of such an effect.

But the special form of literary art which Petronius adopted had been subject in the fifty or sixty years preceding him to other vital influences, differing from these which we have traced back to the disjointed Milesian Tales of Aristides and his fellows. We refer to the accounts of wonderful voyages and strange adventures written by Roman travellers, which by their biographical treatment pointed the way to the transition from stories of varied and loosely related situations to creations of a higher type possessing unity and order. There are greater unity and order in the *Odyssey* than in the *Iliad*, or in a novel of Thackeray's than in the *Arabian Nights.* It was the great Roman encyclopedist, Varro, author of the *Periplus*, a journey around the world, who won popular acceptance for this artistic treatment of tales of travel. Others followed in his footsteps; we can name at least two, Statius Sebosus and Lucius Manilius.[2] The former was a voyager whom Pliny mentions as one of

[1] *Cf.* Ovid, *Tristia*, ii. 443: "Vertit Aristidem Sisenna, nec obfuit illi | historiae turpis inseruisse iocos."

[2] To this, Heinze is opposed, who believes it impossible to prove that these writers showed any approach to free treatment. However, the transition from the realism of accounts of actual travel to imaginative accounts, like those of Lucian or Jules Verne, is very easy; the middle ground of transition would be the occasional appearance of what was incredible, but highly entertaining, in the midst of what was told in sober earnest as real and true. *Cf.* Heinze, *Hermes*, xxxiv. 1899, p. 510, n. 1; Schanz, *Röm. Litteraturgesch.* ii. § 395.

his chief sources; both apparently laid special stress upon curiosities and things marvellous. They wrote in order to entertain and amuse; it can be imagined that they stretched the truth occasionally, and that fiction and reality were hopelessly blended. Whether or not the narrator was made to speak in his own person is uncertain. If that was the case, there would be a close connection between their autobiographical style and that of Petronius, which would be most interesting.

II. Petronius and the Menippean Satire.

However tempting it might have been to Petronius to write in the racy prose of the short Milesian Tale, or of biographical or autobiographical travel with its touches of romance, in the composition of his *Satirae*, his style is actually that of the so-called Menippean satire; it best suited his frolicking temper. Menippus and that side of Varro which imitated him were congenial to Petronius. This genre had certainly been long in use, and, by breaking up the flow of the prose by means of passages in verse, was adapted to the expression of any personal feeling and temper on the part of the writer or his characters, that might be seasonable. It is probable, therefore, that the form of the Menippean satire was the deliberate choice of Petronius. In his times[1] the expression of personal feeling by means of satire was very much the vogue, as the poems of Horace and Persius and Juvenal testify. In the *Cena* the poetical passages contain no expression of sentiment from Petronius himself or his spokesman, Encolpius.

[1] On the date of Petronius, see chapter IV. of this Introduction.

The three passages of this sort which occur there belong to Trimalchio. The *Cena* is, therefore, practically a tale in pure prose.

Petronius's *Satirae* had, then, a free and rollicking movement, which was frequently interrupted by poetical portions of varying length, now in one metre, now in another, but all serving by their satire or humor or seriousness to give clever touches of one sort and another to the course of the narrative.[1] This is the characteristic of the Menippean satire. Compare in the *Cena* the close of chapter 34 and the two passages in chapter 55. More numerous examples of these poetical passages are found, however, in the fragments of Petronius[2] not included in the *Cena*.

For the origin of this style of composition, one must go back to Timon of Phlius, about 315–226 B.C., who was the writer *par excellence* of humorous satirical narratives and dialogues aimed at social follies of various kinds, but mainly at the philosophers, whose schools were failing in the old lines of distinction and in the dignity and sobriety of their teachings. His *silloi*, as such compositions were called, were in verse only; but we are told that in Menippus, a Syrian of Gadara,[3] there was a mixture

[1] *Cf.* the alternation of prose with verse in Shakspere, *e.g.* in *Tempest*; *cf.* also *Alice in Wonderland*, or W. W. Story's *He and She*, although this is not strictly a parallel. Holmes's Autocrat frequently drops into poetry.

[2] *Cf.* pages 114 ff. in Bücheler's third edition of the *Satirae*. Berlin, 1882.

[3] The origin of the peculiar form of mixture of prose and verse, so characteristic of the satires of Menippus, as well as of Varro's imitations, is explained by Hirzel, *Der Dialog*, i. pp. 380–389. See also Schanz, i. § 184: "As early as the time of Gorgias and Plato this style of composition was coming into vogue. The fondness of the Cynics for parodying the verses of Homer, and the tragic writers espe-

of prose with the verse. Scarcely anything that Timon or Menippus wrote has come down to us, and both might have been to us little more than mere names were it not that the great voluminous Roman writer, M. Terentius Varro (116–27 B.C.), imitated the style of the latter in 150 books of *Satirae Menippeae*, wherein, adhering quite slavishly to the style and manner of his master, he preached much serious wisdom through the vehicle of satire and humor.[1] These are preserved to us in a few precious fragments,[2] and furnish some fairly good intima-

cially, may have influenced Menippus of Gadara (third century B.C.) to combine prose and verse freely in his burlesque writings, which were doing their share in filling the place of the moribund Comedy. But it is scarcely possible to say how and to what extent he did this." If we may make any inference from Lucian, he probably parodied the verses of those of whom he made sport, as Aristophanes parodies Euripides' verses in the *Frogs*. That *παρῳδεῖν*, as well as simple *μίμησις* and travesty, certainly played a great rôle in popular Latin literature, is shown by the imitations of Varro, of Seneca, in the *Apocolocyntosis*, and of Petronius. Aristides did not write his Milesian Tales in alternating prose and verse; his translator, Sisenna, however, is named by Fronto (Naber, p. 62) in a list of poets, and one little fragment of Sisenna's, *nócte vagátrix*, seems to belong to a verse. *Cf.* Norden, *Kunstprosa*, ii. 755 ff.

[1] Says Varro (Cicero, *Academica posteriora*, 2, 8): "in illis veteribus nostris, quae Menippum imitati, non interpretati, quadam hilaritate conspersimus, quo facilius minus docti intellegerent iucunditate quadam ad legendum invitati, multa admixta ex intima philosophia, multa dicta dialectice." Then, in 9, addressing Varro, Cicero says: "plurimumque idem poetis nostris omninoque Latinis et litteris luminis et verbis attulisti atque ipse varium et elegans omni fere numero poema fecisti philosophiamque multis locis inchoasti, ad impellendum satis, ad edocendum parum." *Cf.* Probus on Vergil, *Ecl.* vi. 31: "Varro qui est Menippeus non a magistro, cuius aetas longe praecesserat, nominatus, sed a societate ingenii, quod is quoque omnigeno carmine satiras suas expoliaverat." *Cf.* Quintilian, *Inst. Orat.* x. 1, 95; ii. 18.

[2] These have been published by Bücheler in his third edition of Petronius, pp. 161–224.

tions of the style of the master. But it was reserved for Lucian, fellow-countryman of Menippus, not so much to interpret his literary style — for Lucian employs prose alone — as to reveal the spirit of the old satirist, and, by holding the mirror to him, to give us brilliant and fascinating pictures of him in the dialogues entitled *Charon*, *Menippus*, and *Icaromenippus*.

III. The Satirae and their Principal Fragment.

Although it is not evident from the composition of the *Cena* alone, in which we have no admixture of verse outside of chapters 34 and 55, in form the *Satirae* of Petronius are Menippean. This conclusion is reached from a study of the fragments beyond the *Cena*, and of the probable *mise-en-scène* of the considerable number of poetical excerpts from Petronius which we have. This of course does not imply that the purpose of the metrical portions is just the same as in previous writers who employed Menippean satire. It is the characteristic of Petronius that he so heartily identifies himself with the escapades and psychological moods of his characters that the metrical portions are not the vehicle of expression for his own sentiments alone, but for those of his characters also, with whom, in the metrical portions, he often merges his own personality. This change from objective to subjective treatment in the Menippean satire was a distinct advance.

In the free and rapid history of the adventures and escapades of his hero, Petronius probably shows the influence of that other class of literature represented by accounts of marvellous travel which Statius Sebosus and

Lucius Manilius[1] were writing at the beginning of the first century B.C.; their romantic element gave them something in common with the Milesian Tales. The hero in Petronius is a young man, by name Encolpius, who is made to describe in his own person the experiences which befell him and his comrades in a number of places which they visited. Their travels, like those of Odysseus, were not voluntary, but a forced wandering begun in punishment for some violation of a temple of the god Priapus by Encolpius.[2] The anger of the offended god becomes here, therefore, as the wrath of Poseidon in the *Odyssey*, the compelling motif, causing and thus unifying the action throughout all the episodes of the story.[3] But the time of Homer is not that of Petronius.

[1] See above, p. vi; *cf.* Schanz, *Röm. Litt.* I. § 204.

[2] *Cf.* Bücheler, 1st ed., p. vii; Friedländer, p. 5; Schanz, *l.c.* II. 2, p. 103. It is probably Encolpius who says in a chapter (139) at the end of the *Satirae*, —

"et regnum Neptuni pavit Ulixes.
me quoque per terras, per cani Nereos aequor
Hellespontiaci sequitur gravis ira Priapi."

Cf. with this his appeal to Priapus, chap. 133: —

"non sanguine tristi
perfusus venio. non templis impius hostis
admovi dextram, sed inops et rebus egenis
attritus facinus non toto corpore feci."

[3] This is the theory of Elimer Klebs. The trials of Encolpius are a parody on the woes of Odysseus, and done by Petronius with consummate wit; cf. *Philologus*, xlvii. 1889, p. 623 ff. "Es ist aber verkehrt," says Schanz, "den helden zum Odysseus redivivus zu machen, wie Bürger;" cf. *Hermes*, xxvii. 1892, p. 346; Heinze, *Hermes*, xxxiv. 1899, p. 507. The idea of the Avenging Fury was, however, very common among the Greeks. Io and Herakles are each harassed by the indignant Hera; the house of the Atridae inherits a curse from Pelops; so the house of Oedipus suffers. Aeneas is tossed on land and sea on

The latter describes not only wonders and miraculous adventures, but the ordinary follies and vices of men, satirizing them as well, a thing which the Menippean form of satire in which he wrote easily enabled him to do, through its mingling of humorous and serious, prose and verse. The work is therefore a *Satira;* Bücheler entitles it *Satirae.* Only fragments of the fifteenth and sixteenth books are in existence.[1] It was too large a production to survive entire, and since it therefore lent itself to condensation, an abbreviated form of it was made very early. From such an abbreviated or excerpted copy, as late probably as the ninth century, the manuscripts are descended which are still in existence. The complete Petronius, being the more expensive, did not survive, so far as we know, later than the seventh century.[2] The best and also most connected fragment of the *Satirae* is the *Cena Trimalchionis.* For almost the entire portion of this there is but one manuscript; it was found in the library of Cippius[3] by Marinus Statilius, about 1650, in the little town of Trau on the east shore of the Adriatic.[4]

account of the anger of Juno. Petronius may have meant to parody the general Greek conception of the Avenging Fury rather than any particular instance.

1 Bücheler, 1st ed., pp. vi, vii. Chapter 20 is said in an old codex of Fulgentius to belong to the fourteenth book; *cf.* Bücheler, 1st ed., p. 208, vii. On the possible range of scene and action in the *Satirae*, *cf.* Heinze, *l.c.*, p. 495, n. 1, and Bürger, *l.c.*, p. 346, n. 5.

2 Bücheler, 1st ed., p. xi; Friedländer, pp. 10, 11; Peck, *Trimalchio's Dinner*, pp. 50–54.

3 The first edition was published in Padua, 1664; in the same year Tilebomenus (Jac. Mentel) published an edition in Paris; an edition with notes by J. Scheffer appeared at Upsala, 1665; Reinesius brought out his edition at Leipzig in 1666.

4 R. Ellis states in the *Journal of Philology*, 1883, p. 266, that in a letter written by Francis Vernon, dated 1675, the discoverer of

In the *Cena*, as in the entire *Satirae*, the hero, Encolpius,[1] is the narrator; Ascyltus and Giton[2] are his comrades. The rhetorician Agamemnon is with them; but after the *Cena* his place is taken by the insipid poet, Eumolpus. From chapter 116, the scene is laid in Crotona; but only in a general way is any intimation given of the different scenes of action up to that point. The home of Trimalchio, where the *Cena* was given, was a Greek city[3] situated on the sea,[4] and not far from Baiae[5] and Capua.[6] For these and certain other reasons[7] he is thought to have lived at Cumae, though some difficulty lies in the way of deciding definitely for Cumae. The *Cena* extends from section 26 to 78; some of the scenes which precede it must have been laid in Massilia.

As to the time in which the adventures and incidents of the *Satirae* were laid, the decision is somewhat difficult. The most recent opinion favors the period toward

the Trau Ms. is named Mr. Stasileo; *cf.* Bursian's *Jahresbericht*, 1886, p. 198.

[1] Regarding this hero, *cf.* Heinze, *l.c.*, p. 506, n. 1.

[2] Of these two, the boy Giton is the more prominent character.

[3] Chap. 81. [4] Chapp. 77, 81. [5] Chap. 50. [6] Chap. 62.

[7] For the arguments in favor of Cumae, *cf.* Mommsen, *Hermes*, xiii. 1878, pp. 106 ff. His decision, since the place is a Greek town of Campania, lay between Naples, Misenum, Puteoli, and Cumae; yet some objection could be made against each of these. However, there is one positive argument in favor of Cumae, given by Mommsen, which carried weight with Bücheler and brought Friedländer out of his uncertainty (Bursian's *Jahresbericht*, xiv. p. 171) so as to accept Cumae and to bracket *Cumis*, chap. 48, as a word inserted by the epitomator, and to decide in the *Wochenschrift für Klassische Philologie*, viii. p. 1315, against Haley (*Harvard Studies in Classical Philology*, ii. pp. 1–40), who had argued in favor of Puteoli. Schanz, in his second edition, 1901, ceases to accept Friedländer's bracketing of *Cumis*, and now admits "die bestimmung des ortes ist strittig." *Cf.* Schanz, II. 2, p. 103, *Der ort der handlung*.

the end of the reign of Claudius or the beginning of Nero's reign,[1] between 50 and 57 A.D. Whatever the date,

[1] Mommsen, with whom Haley agrees, places the action of the *Satirae* in the reign of Augustus, previous, therefore, to 14 A.D. He argues in favor of this earlier date from Trimalchio's words, chap. 57, "puer capillatus in hanc coloniam veni; adhuc basilica non erat facta." The building of the basilica, he argues, was an important incident in the founding of the Roman colony at Cumae, which falls between 42 and 26 B.C. If Trimalchio were ten years old then (*puer capillatus*) and sixty at the time of the *Cena*, the banquet would fall between 8 and 24 A.D. But, as Friedländer says, though numbers of new buildings were erected to mark the colonial expansion of Cumae, the basilica may well have been one of the very latest of them. Bücheler, 1st ed., p. vii, decides in favor of the last years of the reign of Tiberius, 33–37 A.D.; but this is excluded by the fact that in chap. 60 the reigning emperor is styled *pater patriae*, an epithet which that emperor had persistently refused. It is Friedländer who puts the date between 50 and 57 A.D., basing his argument on Trimalchio's second cognomen, Maecenatianus, chap. 71, and the mention of the musical virtuoso, Apelles, chap. 64, and the composer, Menecrates, chap. 73, individuals whom everybody knew. The former was famous under Caligula, the latter under Nero. Indeed, Friedländer's argument rests mainly upon the mention of those two names. The Scaurus named in chap. 77 need not, he believes, be taken as one of the family of the Aemilii Scauri which became extinct in 34 A.D. Nor is the fact that August is still called Sextilis, chap. 53, a proof that the *Cena* was written before or after 7 A.D., in which year the change of name was made. Common people cling to old names, and Petronius can for that reason have represented the secretary of Trimalchio as still employing the name *Sextilis*. As to the hundred year old Opimian wine placed on the table, chap. 34, it furnishes the host further occasion for ignorant boasting. The emperor, under whom malleable glass was discovered, chap. 51, was probably Tiberius; *cf.* Pliny, *Nat. Hist.* xxxvi. 195; Dio Cassius, lvii. 21. As to Apelles and Menecrates, they must have been the distinguished bearers of these names whom we know from other sources; *cf.* Dio Cassius, lix. 5; Sueton. *Nero*, c. 30. It would be remarkable if in Petronius's time there were two men answering to each of these names, the two in the *Cena* being unheard of except for Petronius. The Apelles in the *Cena*, spoken of as already belonging to the past, is the artist who flourished under Caligula; while Menecrates is the composer whom Nero honored so

even though it be the Augustan period, Petronius is describing the life of his own times, and has no intention of making or developing contrasts between it and the life under Augustus, nor can we doubt that, in chapters 89 and 119–124, Petronius is making innuendoes at the poems of Nero and Lucan, who are post-Augustan personages.

IV. Date and Identity of Petronius.

That the author of the *Satirae* was a Petronius Arbiter is attested by ancient writers and grammarians, as well as by all the manuscripts of the work.[1] It is also quite universally[2] accepted now that our author is the Petronius mentioned and described by Tacitus in the *Annales* as one of the numerous intimates of Nero. That he belonged to the time of Nero was first demonstrated with satisfaction by G. Studer[3] in 1843. This demonstration was based chiefly upon the internal evidence furnished

highly, and Claudius may already have distinguished. "The manner in which both names are mentioned warrants," says Friedländer, "our assuming the time of the *Cena* to be the end of Claudius's reign or the beginning of Nero's. If it be the former, the author is easily pardoned for giving it a bit of Neronic coloring from his own times."

[1] Bücheler, 1st ed., p. iii.

[2] Cruttwell, *Rom. Lit.* p. 394: "Who he was is not certainly known." Mackail, *Lat. Lit.* p. 183: "One of the emperor's [Nero's] intimate circle in the excesses of his later years." Teuffel, *Röm. Lit. Gesch.* 1890, p. 743: "Welchen man für den von Nero im J. 66 zum tode genötigten Petronius halten darf." Bücheler, 1st ed., p. v: "Valde probabiliter eundem esse quem Nero morte damnavit." *Cf.* Friedländer, p. 3. With these Schanz agrees in both editions. See also Peck, *Trimalchio's Dinner*, pp. 45–48.

[3] In the *Rhein. Mus.* ii. pp. 50, 202. Merivale's *History of the Romans*, chap. liii, gives in abstract a fair idea of the general nature of a portion of his argument.

by the *Satirae* itself, that is, upon the study of its diction, including vocabulary and the author's descriptive style, and of the contents of the story, including allusions to persons, customs, and historical conditions which could belong to a certain age only, which Studer, as has been said, showed was the middle of the first century A.D. The language, the metre in the poetical passages, the social conditions described, are those of Nero's time. "The critique of Lucan's *Pharsalia*, by way of parody, in chapters 119–124, would fail of all meaning and value unless it had been written in Lucan's time or very soon thereafter; while the contents and bearing of that short poetic passage on the fall of Troy, the *Troiae Halosis*, in chapter 89, could not be appreciated unless Petronius's parody were the work of a contemporary of Nero." It was, in fact, a bit of parody or satire on Nero's attempts at poetry.[1] Criticism in Petronius, like criticism in general, and especially literary criticism, is directed against present conditions.

If an author, moreover, may be judged from his works, no one could more fairly be held to be the author of the *Satirae* than the Petronius whom Nero fancied for a season and finally cast off and put to death. "He was a man," says Tacitus,[2] "who devoted the day to sleep and spent the night in business or pleasure, and was distinguished rather for his idleness than for his thrift; one who gained the reputation, not of a glutton or of a profligate, like most spendthrifts, but of a cultured epicure, whose words and deeds were accepted all the more

[1] *Cf.* Schanz, ed. 1901, II. 2, pp. 11 and 106: "*Die Troica und die* Ἅλωσις *Neros.*"

[2] *Annales*, xvi. 18 and 19.

gladly as models of simplicity in proportion as they were unconventional and careless. As proconsul in Bithynia, and afterwards consul suffectus, he proved himself active and equal to his work; but upon returning to his evil ways, or possibly by a pretence of evil, he became one of Nero's few and most intimate friends, his authority in matters of taste,[1] so that, fatigued with pleasures, the Emperor thought nothing charming or delicate unless Petronius had approved it. Thus Tigellinus became jealous of him as a powerful rival through his skill in entertaining, and addressing himself to that greatest of Nero's vices, his cruelty, he accused Petronius of intimacy with Scaevinus. He bribed a slave to substantiate the charge, prevented all defence, and threw a large part of the household of Petronius into prison. Nero happened at that time to be on his way to Campania, and Petronius had followed him as far as Cumae, where he was arrested. He decided not to prolong his life between hope and fear, nor to put an immediate end to it; but opening his veins and binding them repeatedly, he conversed with his friends, not on serious topics or such as might have shown his firmness of spirit. Nor did he

[1] *Cf.* Pope, *Essay on Criticism*: —

> "Fancy and art in gay Petronius please,
> The scholar's learning, with the courtier's ease."

In the language of Ophelia in praise of Hamlet, he was "the glass of fashion and the mould of form."

The cognomen *Arbiter* is a puzzle. It may be that it stuck to him, as Mommsen thinks (*Hermes*, xiii. p. 107), from the title *arbiter elegantiae*, which was given to him in good-natured jest at court. "On the other hand, Bücheler (*Neues Schweizerische Museum*, iii. p. 18) holds," says Schanz, "that already having the cognomen *Arbiter*, he was dubbed *elegantiae arbiter* by his fellows." *Cf.* Schanz, *Röm. Litt.* II. 2, p. 107 n.

listen to any discussion on the immortality of the soul or to the wise saws of philosophers, but only to frivolous songs and gay verses. To some of his slaves he gave largesses; others he directed to be punished. He feasted and slept, that his death, though violent, might seem due to accident. Nor, as most men do when so situated, did he in his will extol Nero or Tigellinus or any other of those in power; but, employing names of rakes and dissolute women, he described the Emperor's crimes and each new form of his license, sealed the account and sent it to Nero.[1] He broke his ring also, lest it be used forthwith for some mischief. To Nero, wondering how the nature of his nightly ventures was discovered, the name of Silia was suggested as the informant, a woman of some notoriety by reason of her marriage with a senator; she knew personally of all the Emperor's excesses and was very intimate with Petronius."

This work, therefore, which bore the title of *Satirae* (*Satyricon* in the manuscripts) and was written by a Petronius, and, judging from a study of its contents, most probably belonged to the middle of the first century A.D., must with equal probability have been written by the Petronius described by Tacitus, who belongs to this same period, if ever a presumable author may be fairly decided upon from the writings attributed to him.

[1] This document, which set down in black and white the crimes of Nero, should not be identified with the *Satirae*. No doubt the former was unpleasantly personal and destined for Nero alone. Besides, Petronius did not have time enough to compose so long and so literary a piece of work as the entire *Satirae* must have been. Studer fell into the error of identifying the two; but Ritter set the matter right in the same volume of the *Rhein. Mus.* pp. 561 ff.; *cf.* Peck, *Trimalchio's Dinner*, p. 49.

V. The Contents of the Satirae.

The fragments of the *Satirae*, as has been said, are from the fifteenth and sixteenth books. They begin with a scene in which Encolpius inveighs against the decline of oratory. He describes the affected pathos, the hollow phrases and ranting of the schools, as all wrong, and blames the teachers. But Agamemnon, who is himself a teacher, puts the blame upon the scholars and parents, whom the teachers must please if they would not keep school to themselves. During this discussion, Ascyltus, the companion of Encolpius, slips away. The latter decides to return to his hotel, but is unable to find it, and inquires the way of an old herb-woman; she conducts him to a house of questionable character, where to his surprise Ascyltus reappears. Together they return to their quarters, only to fall into a quarrel, however, over the young Giton, the special pet and favorite of Encolpius. After a short estrangement and separation, they renew their friendship and appear together in the forum, trying to dispose of a pallium. While doing so, they discover a countryman with a tunic which they had themselves lost, with some coins sewed up in it. The countryman and his wife lay claim to the pallium, which they declare had been stolen from them, while Encolpius and his friend, in turn, recover the tunic. They are next visited by a certain Quartilla, whom they had interrupted in her offerings to Priapus and must satisfy for the wrong thus done and for the affliction from which she is suffering. After undergoing various punishments they banquet with her and a number of other

guests; at the close, all fall asleep. Syrians, in the meantime, enter and begin to make off with the silver. This, however, awakens the guests; a cinaedus enters, and assaults them. This scene is followed by the celebration of a mock marriage between Quartilla's maid and the boy Giton. At this point the *Cena* begins.

With Ascyltus and Giton, Encolpius goes to dine at the house of the freedman Trimalchio. First they take the baths, and find there the old gentleman playing ball (26–27). Thence they follow him to his house. Filled with admiration and wonder at what they see upon entering, they advance to the triclinium (28–31). They take their places, and a light appetizer is served, Trimalchio reclining with them, but continuing a game of dice which he had begun (31–33). His abilities as a host are praised; when the first course, with wine, is served, he urges the company to eat, drink, and be merry (34–36). Encolpius learns from one of the guests somewhat concerning Trimalchio, his wife, and the other guests (37–38). The host shows his knowledge of "philology," and on the serving of the second course excuses himself from the company (39–41). In his absence the conversation becomes free: Dama talks about the weather; Seleucus, about a funeral; Phileros, about the deceased man and his brother; Ganymedes, about the scarcity of provisions caused by the dishonesty of aediles and the impiety of man; Echion, about the town games, the candidates for the aedileship, learning, and the education of his son (41–46). Trimalchio returns, and directs that a pig be slain and prepared forthwith for the dinner; after being cooked, it is drawn in the presence of the guests. The conversation turns upon medicine, rhetoric, some his-

torical events, and the craze for bric-à-brac (47–52). Half-seas over, the host undertakes to dance the *cordax;* he listens to his secretary's account of the day's doings on his estates; while watching the performances of some tumblers, he is wounded by a boy who falls upon his couch (52–54). He composes an epigram upon this accident, and, talking about poets, compares Cicero and Syrus, learning with technical skill, oxen with bees, until the bonbons are distributed (55–56). Hermeros, a fellow freedman of Trimalchio's, discovers Giton and Ascyltus laughing at this, and takes them to task (57–58). Actors of Homeric scenes enter, and one of them, impersonating the mad Ajax, cuts to pieces some boiled veal. Fruit and flasks of ointment are distributed; honor is paid to the gods (59–60). Niceros tells a story of a soldier who changed into a wolf, and Trimalchio one about the witches and the touch of the evil hand (61–63). Trimalchio becomes effusive toward one of his friends, his pet boy, his house dog, and his slaves (64). While further delicacies are served, the festive Habinnas enters with his wife Scintilla, and describes a dinner from which he has just come; he insists that Trimalchio's wife, Fortunata, join them; and while she is talking with Scintilla about her jewels, he lifts her feet up from the couch upon which she was reclining (65–67). A side dish is finally served; the attendant of Habinnas furnishes some vocal performances; the guests are anointed; slaves are admitted into the room. Trimalchio brings tears to his household by reciting his will (68–71). He takes a bath to recover from his drunken condition, and renews festivities in a second triclinium (72–74). He falls to quarrelling with his

wife, and talks of his past history, his home, his successes, and his expectations. Finally, he orders the trumpeters to strike up for him the funeral measure; hereupon great tumult ensues, during which Encolpius escapes with Giton and Ascyltus (75–78). Here the *Cena* ends.

Encolpius returns home, and during the night loses Giton, who was carried off by Ascyltus. This leads to a rupture in their friendship. Giton decides to share the fortunes of Ascyltus, to the great grief of Encolpius, who in his frenzy plans the murder of Ascyltus. He is brought to his right senses by a soldier, however, and lays aside his sword. He strays into a picture gallery, and, while consoling himself with pictures of amorous scenes, he is accosted by the poet Eumolpus, who apologizes for his poverty stricken estate by his devotion to the Muses. After Encolpius is regaled by the account Eumolpus gives of some incidents of his life at Pergamus, he asks why painting and other arts have declined; his companion blames the mercantile spirit of the times, and interprets in tragic verse a picture representing the fall of Troy. A shower of stones from the bystanders drives the tedious Eumolpus away. At the baths, Encolpius finds Giton and takes him to his quarters, while Ascyltus, hunting for Giton, who had taken charge of his clothes, is befriended by a Roman knight. Eumolpus joins Encolpius in his rooms and proceeds to compose more verse, but is checked by the latter, though admired by Giton. The poet confesses his love for the boy and is promptly driven out by Encolpius, who is, however, neatly locked in his room by the fleeing poet. Filled with rage and

with fear for Giton, who had gone out a few moments before, Encolpius is about to hang himself, when the two return, and the coaxings of Giton recall his master to his senses. Another guest comes in, to complain of the tumult; a quarrel ensues, in which the poet, who has ousted and pursued the intruder, is in turn soundly beaten — a feast to the eyes of Encolpius — till the landlord brings him aid. Ascyltus now comes in with a crier, seeking Giton, who hides beneath the mattress and eludes them. Eumolpus, however, returns and threatens to reveal his whereabouts, but, between the kisses of Giton and the tears of Encolpius, is induced to keep quiet. Good will now prevails, and the three take ship for some port unknown.

Here Encolpius discovers that he has fallen among old enemies, — Lichas, the master of the ship, and Tryphaena. They plan to escape from their danger, and decide that Eumolpus shall pretend that the other two, with shaven heads and branded foreheads, are his runaway slaves. Warned by a dream and the information of a passenger who was stricken with terror on seeing the men shaving on shipboard, Lichas and Tryphaena order the offenders to be dragged out and beaten; Giton is recognized by the one, Encolpius by the other. Both Tryphaena and Eumolpus try to secure their pardon; their efforts end in a quarrel, which is settled by the appeals of the pilot. A truce is declared, and harmony restored with plenty of good eating and drinking. Eumolpus recites some verses apropos of his baldheaded slaves, whose appearance is somewhat restored by the aid of false curls. Eumolpus satirizes woman's fickleness also, and tells the story of a certain widow of

Ephesus. While they are thus beguiling the time, and love is making merry among them, the sea rises; Lichas is drowned, Tryphaena is placed in a boat, while Giton and Encolpius embrace each other and commit themselves to the waves. They are saved from death, and drag Eumolpus to land; they bewail the unhappy end of Lichas, and perform the rites due to his body.

They now make their way to a city not far distant, which turns out to be Crotona, notorious for its legacy hunters. They propose to take advantage of this reputation of the town and, by pretending to have large estates in Africa, to deceive the inhabitants and rehabilitate their fortunes. They install Eumolpus as their master, and swear devotion to him. En route, Eumolpus delivers himself of a poem of considerable length, "On the Civil War," as the model for an author who treats history in verse. They enter Crotona; their scheme succeeds. Encolpius, under the assumed name Polyaenos, is caught in the meshes of the fair Circe. He offends her by his coolness, and to her letter of complaint sends her a reply excusing himself. Again he sees her; again his coolness, with which even he himself is offended on returning home. He seeks relief at a temple of Priapus, and begins to be himself once more by the help of the priestess Oenothea; from whose tedious cure he, however, flees. Finally, a mother commends her sons to Eumolpus as his heirs; but in his will he has ordered candidates for his fortune to consume the body of the testator.

From this rapid survey of the fragments of the *Satirae* it may easily be seen what the nature of the entire work must have been, what a wild succession of adventures it

contained, and, as has been said above, how greatly it differed from the modern novels of character study. It is not unlike the novels of that school of the eighteenth century to which Fielding and Smollett belong, nor, except for coarseness in a considerable number of the fragments, does it greatly differ from those rapid and absorbing chapters in such tales of Stevenson, as *Treasure Island, Kidnapped,* and *The Dynamiter.*[1]

[1] It is tempting to conjecture what the size of the original and complete *Satirae* was, in comparison with the excerpted edition which has come down to us; *cf.* Bürger, *Der antike Roman vor Petronius; Hermes,* xxvii. 1892, p. 347, note: "It is not noted with sufficient care that what we have of Petronius comprises only excerpts from two and possibly three books, and very short excerpts at that. Their relation to the original in size may be judged by comparing the only fairly complete section preserved — namely, the *Cena Trimalchionis,* as contained in the Trau Ms. — with the remaining excerpts. Of the thirty-four pages which this covers in Bücheler's text, only six have the parallel excerpts found in Scaliger's copy. That is, the Trau Ms. and Scaliger's copy agree for only one-sixth of the entire *Cena;* the remaining twenty-four pages have scarcely a single excerpt by Scaliger. That the original excerptor cut Petronius as badly as Scaliger cut his original cannot be said; yet his method was the same. Whenever he decided to include in his abridgment any particular section of Petronius, he began liberally; then his excerpts came to be fewer and shorter very rapidly. *Cf.* the narratives in chaps. 16–21 and 110–113. These are instances of those inserted scenes of which Petronius was fond and which he worked up with some fulness, while the later excerptor ruthlessly and with good conscience cut out five-sixths of their contents. If there were originally seventeen books of the *Satirae,* and if we make the reasonable assumption that the *Cena* is in size equal to about one of them, the complete original must have numbered about 600 pages, attaining a length which equalled the novels of Cervantes and Lesage, if it did not actually surpass them."

Cf. Macrobius, *Somn. Scipionis,* i. 2, 8: "auditum mulcent velut comoediae, quales Menander eiusve imitatores agendas dederunt, vel argumenta fictis casibus amatorum referta, quibus vel multum Arbiter se exercuit vel Apuleium nonnunquam lusisse miramur." This implies

VI. Peculiarities in the Language and Style of the Cena Trimalchionis.

In the account of Trimalchio's Dinner, Petronius speaks not only in his own person, through Encolpius, employing the pure language and style natural to him as one of the best writers of Silver Latin and as an *arbiter elegantiae,* but also in the extremely different character of the illiterate *nouveau riche.* We have, therefore, in the conversation at Trimalchio's table, very characteristic specimens of both the Sermo Urbanus and the Sermo Plebeius in the time of the early emperors.

VOWEL AND CONSONANT CHANGES.

A. Interchange of Vowels.

1. *i* occurs in place of *e* in the final syll. nom. s. 3d decl. in the Sermo Plebeius, as *volpis uda,* **58**, 35, for

that Petronius's novel was much more extensive than the same work of Apuleius; since the *Metamorphoses* of the latter is itself no small work, it may be judged how large indeed must have been the original *Satirae* of Petronius.

In *Hermes,* xxxiv. 1899, p. 495, n., Heinze (*Petron und der griechische Roman*) comes at the matter a little differently. He thinks that in the process of excerption only about one-third was cut out. If, with the rather doubtful authorities we have, we assume that the excerpts of book XV begin at chap. 26, and divide the remainder through chap. 141 (or the ninety pages which these cover) into two parts, assigning them respectively to the fifteenth and sixteenth books, we have forty-five pages for each, representing two-thirds of the original. That is, each book in complete form would have filled about fifty-five printed pages. The original sixteen would then have filled 880 pages, — a gigantic affair. But the matter will not be so bad if we assume, as there is some ground for doing, that the excerpts extend through four books of the original. Even that, however, makes the original novel very long — longer than the longest Greek novel, which Heliodorus wrote.

vulpes uda; so *Odyssian* for *Odyssean*, **29**, 21; *cf.* Varro, *Menippeae*, 60 (ed. Büch. p. 168).

2. *ŭ* occurs in place of *ĭ*, as *dupunduarius*, **58**, 19, for *dupundiarius; ipsumam*, **69**, 9; *peduclum*, **57**, 26; *ossucula*, **65**, 27.

u also occurs for *o* in *dupunduarius*, **58**, 19 (*cf.* **74**, 38), for *dupondiarius.*

3. *o* occurs in place of *u*, as in *hoc illoc*, **39**, 23; *istoc*, **57**, 40; cf. *plovebat*, **44**, 40.

o occurs for *a* in *percolopabant*, **44**, 11, for *percolapabant;* for *au* in *oricularios*, **43**, 17; *codex*, **74**, 35; *plodo*, **45**, 42; *copo*, **39**, 30 and **61**, 14; in **98**, however, Petr. uses *caupo* in the *serm. urbanus.*

B. Syncope of Vowels. Epenthesis.

1. Unaccented *ĭ* is dropped, as in *caldus*, used throughout by Petr. except in one fragment, for *calidus;* so *calfacio*, **41**, 27; *caldicerebrius*, **45**, 10.

2. *-es* is syncopated to *-s* in the nom. s. 3d decl. in *stips* for *stipes*, **43**, 14.

3. Unaccented *u* may disappear, as in *cardelis*, **46**, 14, for *carduelis; oclopetam*, **35**, 11, for *oculopetam;* so *peduclum*, **57**, 26; *ridiclei*, **57**, 27; *bublum*, **44**, 23; *offla*, **56**, 18.

4. Epenthesis occurs in *fericulus*, **39**, 11 and **68**, 6, for *ferculum;* cf. *vetuo*, **47**, 13 and **53**, 16, for *veto.*

C. Consonants.

1. Loss of aspiration occurs, as in *percolopabant*, **44**, 11, for *-colaphabant;* so *berbex*, **57**, 4, a reading for *vervex; tisicus*, **64**, 11, for *phthisicus.*

2. In Greek words, initial *ζ* becomes *s*, as *saplutus*, **37**, 10; *sacritus*, **63**, 7, = διάκριτος, δια- having passed into a *z* sound, as in Aeolic Greek.

3. *r* may be wrongly inserted near a dental, if *credrae* and *culcitra*, **38**, 2 and 10, are correct readings for *cedrae* and *culcita*.

4. On the other hand, *r* may disappear, as in *susum*, **77**, 12, = *sursum*.

VOCABULARY. WORD FORMATION.

A. Greek Words. These abound throughout the *Satirae*, since the characters are Greek and the action takes place in a number of Greek towns. In this regard, Petronius strongly suggests Plautus and Terence. *Cf.* the Index, under *Greek Words.*

B. Diminutives. As in Cicero's *Letters* and in the comic poets, diminutives are numerous in Petronius on account of their expressiveness. They occur in the Sermo Urbanus as well as in the Sermo Plebeius. *Cf.* the Index, under *Diminutive Nouns.*

C. Derivative and Compounds. The plebeian fondness for "effective long words, whether derivatives or compounds," may be traced to some extent in Petr., although not so evident here as in the comic poets, Apuleius or Lucian.

1. -monium: *tristimonium*, **63**, 9; *gaudimonium*, **61**, 7; for *tristitia*, *gaudium*.

2. (*a*) -ax: *abstinax*, **42**, 10; *nugax*, **52**, 13; (*b*) -arius: *pullarius*, *oricularius*, **43**, 27 and 17; so *sestertiarius*, *dupunduarius*, *micarius*, *caligarius*; (*c*) -osus: *calcitrosus*, **39**, 18; *dignitossus*, **57**, 36; *linguosus*, **43**, 9; (*d*) -ivus: *absentivos*, **33**, 2; -bundus: *cantabundus*, **62**, 7.

3. Adverbs in *-im*, *-iter*: *urceatim*, **44**, 39; *largiter*, **71**,

21; *corporaliter*, **61**, 16. *Suaviter* in the combination *suaviter esse* or *facere* occurs four times.

4. (*a*) Verbs, intensive, inchoative, and desiderative in form, occur, as *adiutare*, **62**, 23; *amplexare*, **63**, 21; *dictare*, **45**, 39; *frunisci*, **43**, 19, **44**, 34, **75**, 6; *exopinissare*, **62**, 34; *canturire*, **64**, 7. (*b*) Denominatives occur, as *aginare*, **61**, 22; *apoculare*, **62**, 5, **67**, 5; *argutare*, **46**, 2, **57**, 28; *convivare*, **57**, 6; *culare*, **38**, 4; so *decollare*, *improperare*, *manducare*, *molestare*, *naufragare*, *percolopare*.

5. Here belongs an extensive list of part. adj. in *-atus*, as *expudoratus*, **39**, 15; *cf.* the Index, under *-atus*.

INFLECTION.

A. Declension.

1. The following Greek nouns in -μα of the 3d decl. appear as of the 1st: *schema*, **44**, 16; *stigma*, **45**, 28; **69**, 4.

2. The neut. *intestina* appears as a fem. of the 1st decl., **76**, 28.

3. Nouns of the 1st decl. appear as of the 2d, as *statunculum*, **50**, 17; *margaritum*, **63**, 7; *quisquilia*, **75**, 19; *seplasium*, **76**, 14.

4. The 2d decl. forms, *vasus* and *vasum*, occur in **57**, 29 and **51**, 6, for *vas;* cf. *pauperorum*, **46**, 4.

B. Case Forms. Irregularities are found, as *bovis*, **62**, 31, for *bos; Iovis*, **47**, 11; **58**, 7, for *Iuppiter; sanguen*, **59**, 4, for *sanguis; lacte*, **38**, 2, for *lac; excellente*, **45**, 8; **66**, 9, for *excellens; Phileronem*, **46**, 29, for *Philerotem; Niceronem*, **63**, 2, for *Nicerotem; diibus*, **44**, 35, for *diis*.

C. ~~Case Forms and~~ Gender. Irregularities occur —

1. In the use of the masculine for the neuter, as *balneus*, **41**, 27; *balniscus*, **42**, 2; *caelus*, **39**, 11 and **45**, 6;

fatus, **42**, 13, *cf.* note; **71**, 3; **77**, 8; so *candelabrus*, *fericulus*, *lasanus*, *lorus*, *reticulus*, *vasus*, *vinus*, *lactem*.

2. The converse occurs in *libra rubricata*, **46**, 22; *nervia praecisa*, **45**, 38; *thesaurum*, **46**, 32.

D. Ipsimus. The superlative of *ipse* occurs as a substitute for *dominus meus*, as *ipsimi*, **75**, 27; cf. *ipsumam*, **69**, 9 and **75**, 29.

E. Irregularities in Conjugation.

1. In forms, as *vinciturum*, **45**, 33, for *victurum; domata*, **74**, 37, for *domita; mavoluit*, **77**, 15, for *maluit; parsero*, **58**, 17, for *pepercero; faciantur*, **71**, 32, for *fiant; farsi*, **69**, 20, for *farti;* so *fefellitus sum*, for *falsus sum*.

2. In change of conj., as *defraudit*, **69**, 5, for *defraudat*.

3. In change of voice, (*a*) to the active form, as *amplexaret*, **63**, 21; *argutat*, **46**, 2; *argutas*, **57**, 28; *convivare*, **57**, 6; *exhortavit*, **76**, 24; (*b*) to the passive form, as *delector*, **45**, 19 and **64**, 6; *fastiditum*, **48**, 10; *rideatur*, **57**, 9; *somniatur*, **74**, 36; *pudeatur*, **47**, 9.

SYNTAX.

A. Cases. The accus. encroaches upon the dat. and abl., as *te persuadeam*, **46**, 6; so **62**, 2; *maiorem maledicas*, **58**, 41; *aediles male eveniat*, **44**, 5; *meos fruniscar*, **44**, 34; *quod frunitus est*, **43**, 19; *cf.* **75**, 6.

B. Pronouns. The nom. *tu* is occasionally used with apparent redundancy, as when a speaker addresses some one of the guests very pointedly; so in the comic poets. Cf. *tu dominam . . . fecisti*, etc., **77**, 2–5; so *tu . . . laboriosus es*, etc., **57**, 25–30. With this *cf.* the use of *ego*, in *ego me apoculo*, **67**, 5; *damnavi ego*, **41**, 9; *sedeo ego*, **62**, 7.

C. Adverbs. Occasionally they take the place of pred. adjectives, as *aeque est ac si*, **42**, 19; *belle erit*, **46**, 8; *solebas suavius esse*, **61**, 3; *tam fui quam vos*, **75**, 17; so *sit vinearum largiter*, **71**, 21. *Desperatum* is used as *insanum* in Plautus in *desperatum valde ingeniosus*, **68**, 21.

Negatives are repeated for vividness, as *neminem nihil boni facere oportet*, **42**, 18; *nec sursum nec deorsum non cresco*, **58**, 15; so in **76**, 4. The appearance of this usage in the *Cena* is probably due to the fact that the speakers who employ it are of Greek origin.

D. Conjunctions.

1. *Et* may be used redundantly, as in *caseum et sapam et cochleas*, etc., **66**, 20. It adds a summarizing notion to several which precede, as *aqua lasani et cetera minutalia*, **47**, 15; *cf.* **47**, 29 and **74**, 23. Occasionally, in lively talk, *et* stands for *tamen* or *sed*, as, **45**, 42, *munus tamen, inquit, tibi dedi . . . et ego tibi plodo;* so in **57**, 14. Sometimes it is strengthened by *ecce*, as in **40**, 8, *et ecce canes Laconici;* so in **45**, 8. It may have the force of *et quidem*, as in **39**, 13, **41**, 26, or **51**, 24. In **74**, 18, *et quidem* is found, followed by *hi autem*, suggesting the contrast *οἱ μὲν . . . οἱ δέ.* On the omission of *et* see p. xlii, under **Asyndeton.**

2. *Que* and *atque* do not occur in the Sermo Plebeius in Petr.; *ac* is found but once, and then as a comparative. *At* is used for *autem;* once it is strengthened by *contra.* It contrasts persons, as *at ille; at illa; at ego* = ὁ δέ, ἡ δέ, ἐγὼ δέ. Three times *at non* occurs in a kind of mock seriousness, as **49**, 20, *at non ita Trimalchio.*

3. *Quia* is found strengthened by *enim*, in order to make assurance doubly sure, as **51**, 11, *quia enim . . .*

aurum pro luto haberemus. It has here its original corroborative force.

E. Prepositions. Prepositions are used with occasional irregularity: —

1. Sometimes they are omitted, as *Africam ire*, **48**, 7; *cultros Norico ferro* = *cultros ex Norico ferro*, **70**, 8.

2. *Prae* occurs with the accusative in *prae mala sua*, **39**, 29; *prae litteras*, **46**, 5.

3. *In* occurs with the accusative for the ablative in *fui in funus*, that is, *contuli me in funus et adfui*, **42**, 5; *videbo te in publicum*, **58**, 14.

4. Conversely, the ablative occurs for the accusative in *voca cocum in medio*, **49**, 8; possibly in *in balneo sequi*, **26**, 11.

5. So *foras* for *foris* in *foras cenat*, **30**, 12; *foras est vulpes*, **44**, 31.

SPECIAL PECULIARITIES OF STYLE.

A. Proverbs. Proverbs and popular forms of expression, "as vehicles of everyday feeling, experience, and wisdom," are frequent, as in the comic poets and Varro. *Cf.* the Index, under *Proverbs.*

B. Comparisons. These are common, as a popular and natural form of picturesque characterization. Cf. *udi tamquam mures*, **44**, 41; so *orbis vertitur tamquam mola et terra bona omnia in se habet tamquam favus.* In these comparisons, *tamquam* (sometimes *tamquam si*) is used. *Cf.* the Index, under *Tamquam*. *Tamquam* is omitted when the comparison becomes an equation, as *phantasia non homo*, **38**, 32.

C. Alliteration. Parónomasia.

1. Alliteration, common in the older language and in the Menippean Satires of Varro, occurs in the conversation of the *Cena*. *Cf.* the Index, under *Alliterations.*

2. Paronomasia is seen (*a*) in repetition of words of the same form (epizeuxis), as *modo modo,* **37**, 5; *Glyco Glyco,* **45**, 27; *quid? quid? voca voca,* **49**, 6 and 8; so *vero vero; babae babae; au au.* (*b*) in the repetition of a word in a different form, as *homo inter homines,* **39**, 9, **57**, 17, **74**, 33; *amicus amico,* **43**, 10, **44**, 14; *nummorum nummos,* **37**, 15; so *mortuus pro mortuo; olim oliorum.*

D. Oaths and Asseverations. These are common, even in ordinary speech, strengthening any statement, of however slight importance. They occur in the comic poets and inscriptions.

1. *Mehercules,* as may be seen in the Index, is used frequently.

2. *Ita* (*sic*) followed by *ut* or an impv. is used when the speaker expresses his desire or belief as proportionate to the thought or hope expressed in the clause introduced by *ita* or *sic,* as *ita meos fruniscar, ut puto,* **44**, 34, lit. 'so may I enjoy in proportion as I think,' *i.e.* 'I just as surely think as I hope to enjoy,' or 'may I never enjoy if I don't think.'

3. The *genius* of a man is frequently appealed to in strong statements. This custom grew up in the Augustan Age, and was first extended to appeals made to or by the sacred person of the Emperor; subsequently persons swore *per genium* of any individual whom they held in peculiar esteem; even a parasite came to call his lordly friend his *genius.* In Petr. only *libertini* employ this form of oath,

as in *genios vestros iratos habeam*, **62**, 35; *ita genium meum propitium habeam*, **74**, 36.

E. Uses of Certain Words.

1. *Facio:* cf. *fecit Caesarem reporrigere*, **51**, 3, = *effecit ut Caesar reporrigeret;* also *servi ad se fecerunt*, **38**, 26, = *servi sibi ademerunt;* also *sibi suaviter facere*, **71**, 33, = *sibi consulere;* also *fecit assem*, **61**, 18, = *sibi paravit assem;* also *barbatoriam fecit*, **73**, 25, = *b. celebravit;* also *gallum . . . rustici faciunt*, **47**, 29, = *g. r. in cenam coquunt;* also *coactus est facere*, **45**, 22, = *c. e. coire;* also *siquis voluerit sua re facere*, **47**, 8, where the reference is to *necessitates naturales*.

2. *Coepi:* this occurs regularly with either voice of the infin., which either indicates motion or denotes some state of the mind. It is a periphrasis for the imperf. of narration with emphasis on the beginning of the act, with the added sense of 'proceeding'; its most remarkable use in the *Cena* is with *velle* followed by a second infin., as *iam coeperat Fortunata velle saltare*, **70**, 26.

3. *Notare* occurs in the sense of *animadvertere*, a usage also found in Cicero, Valerius Flaccus, and Gellius, but more rarely than in Petr. Cf. *certe ego notavi super me positum cocum*, **70**, 31; *notavi etiam gregem cursorum se exercentem*, **29**, 14.

4. *Merus* in the sense of 'outright,' 'plain,' as *mero meridie*, **37**, 8; *fugae merae*, **45**, 41; *tricae merae*, **53**, 29; so *hilaria mera; mera mapalia*.

5. *Ad summam* occurs abundantly. It occurs ten times in the conversation of the freedmen, fifteen times elsewhere, when Encolpius quotes his own or another's words, but not in the purely narrative portions. It is, therefore,

a conversational phrase. Cf. *ad summam quemvis ex istis babaecalis in rutae folium coniciet*, **37**, 37; *ad summam siquid vis, ego et tu sponsiunculam; exi, defero lamnam*, **58**, 24. It is frequent in Seneca and occurs in Horace.

6. *Plane* occurs as a strong asseverative particle, in the sense of 'there is no doubt that,' as in *plane fortunae filius*, **43**, 20; *plane fugae merae*, **45**, 41; *plane qualis dominus talis et servus*, **58**, 12. So in Cic. *Att.* 11, 11, 1, *narro tibi plane relegatus mihi videor posteaquam in Formiano sum.*

F. Parataxis. Parataxis is common throughout the animated conversation of the *Cena*. It occurs between independent sentences, where *autem* or *igitur* or *quamquam* might have been expected. It extends even further than this, so that where an infinitive or subjunctive should occur in a dependent clause, an indicative is used. This construction is found after *credo, puto, scio, spero, fateor, video, oro, quaeso, dico, rogo, narro.* Compare such instances as *et puto cum vicensimariis magnam mantissam habet*, **65**, 25; *scitis magna navis magnam fortitudinem habet*, **76**, 13; *spero tamen iam veterem pudorem sibi imponet*, **47**, 6.

Rogo, in particular, is followed by paratactic constructions; either — as in Plautus, and less frequently in Terence — by the indicative, as in *rogo me putatis illa cena esse contentum?* **39**, 5; *rogo, inquit, numquid duodecim aerumnas Herculis tenes?* **48**, 20; or by the imperative, so that it has the parenthetic force of 'I beg you,' as *sed narra tu mihi, Gai, rogo, Fortunata quare non recumbit?* **67**, 1. Frequently it is placed first in a sentence, somewhat like an interjection, in order to draw attention, as in *rogo, vos, oportet cre-*

datis, **63**, 25; *rogo, Habinna, sic peculium tuum fruniscaris; siquid perperam feci, in faciem meam inspue*, **75**, 6.

With the use of the indic. after *rogo* compare the similar use after *narra*, as in *sed narra tu mihi, Agamemnon, quam controversiam hodie declamasti?* **48**, 8.

G. Asyndeton. Analogous to parataxis, in careless conversation, is asyndeton, or the omission of connecting particles.

1. *Asyndeton within a Sentence.*

This is found in early literature as well as in inscriptions. Petr. has it after verbs of commanding, advising, warning, and the like. Typical illustrations occur in *suadeo non patiaris*, **74**, 40; *curabo Iovis iratus sit*, **58**, 7; *dic et Menophilae discumbat*, **70**, 29; *cave contemnas*, **38**, 12; *rogamus mittas* (in the *serm. urbanus*), **49**, 14; *volo sint*, **71**, 20; *nolo ponas*, **74**, 45. In **38**, 30, we have an example of the omission of *et: solebat sic cenare, quomodo rex; apros gausapatos, opera pistoria, avis, cocos, pistores.* So *itaque quisquis nascitur illo signo, multa pecora habet, multum lanae, caput praeterea durum, frontem expudoratam, cornum acutum*, **39**, 13. *Cf.* **38**, 2, where *et* is omitted between a number of appositives: *omnia domi nascuntur; lana, credrae, piper, lacte gallinaceum, si quaesiris, invenies.*

2. (*a*) A lack of connection between sentences also occurs, especially in animated conversation; at times, however, it is difficult to distinguish an apparent from a real asyndeton. In **62**, 5, the thrilling character of the tale of the werwolf is indicated by asyndeton: *apoculamus nos circa gallicinia. luna lucebat tamquam meridie. venimus intra monimenta. homo meus coepit ad stelas facere, sedeo ego cantabundus.*

(*b*) The injection of homely wisdom, old saws, and proverbs into the conversation is made without the use of any connective. Cf. *modo sic, modo sic, inquit rusticus; varium porcum perdiderat. quod hodie non est cras erit,* **45**, 2; so in **59**, 4, *semper in hac re qui vincitur vincit* is introduced by no explanatory connective. Cf. *utres inflati ambulamus. minores quam muscae sumus,* **42**, 7.

(*c*) Disjunctive asyndeton occurs several times, as *plus minus,* **52**, 2; *hac illac,* **57**, 38; *velit nolit,* **71**, 39. With this may be classed the asyndeton occurring between opposing ideas, as in *quem amat amat, quem non amat non amat,* **37**, 13; or in **44**, 30, *nunc populus est domi leones, foras vulpes,* and *nemo Iovem pili facit, sed omnes opertis oculis bona sua computant. antea stolatae ibant,* **44**, 36.

(*d*) There are six instances in the *Cena* where a new sentence is begun with such a form of *puto* as *putes* or *putares* or *putasses,* for which a result clause introduced by *ut* might have been expected, as *putares eos gallos gallinaceos,* **45**, 36; *putes taurum,* **47**, 7; *putares me hoc iussisse,* **76**, 7. So *vides,* with the force of the French *voilà,* stands at the beginning of a sentence, needing no connective to join it with the preceding sentence; *cf.* **36**, 17, **38**, 10 and 13, **46**, 29.

Quod as a Conjunction. Of the conjunctive use of *quod,* which dates as early as the time of Plautus, but little can be said, so far as its appearance in Petronius is concerned. There are possibly two illustrations, viz. **45**, 30, *subolfacio quod nobis epulum Mammea daturus est,* and **46**, 14, *dixi quod mustella comedit.* It is out of this use of *quod* that the modern French *que* ('that') arose.

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PETRONII
CENA TRIMALCHIONIS.

Encolpius and his friend, Ascyltus, prepare for Trimalchio's banquet. Wandering about, they find him at exercise, playing ball.

Venerat iam tertius dies, id est expectatio liberae cenae, 26
sed tot vulneribus confossis fuga magis placebat, quam quies. itaque cum maesti deliberaremus, quonam genere praesentem evitaremus procellam, unus servus Agamemnonis interpellavit trepidantes et 'quid? vos' inquit 'nescitis, hodie apud quem fiat? Trimalchio, lautissimus homo, horologium in triclinio et bucinatorem habet subornatum, ut subinde sciat, quantum de vita perdiderit.' amicimur ergo diligenter obliti omnium malorum, et Gitona libentissime servile officium tuentem usque hoc iubemus in balnea sequi. Nos interim vestiti errare coepimus 27
immo iocari magis et circulis ludentum accedere, cum subito *videmus senem calvum, tunica vestitum russea, inter pueros capillatos ludentem pila. nec tam pueri nos, quamquam erat operae pretium, ad spectaculum duxerant, quam ipse pater familiae, qui soleatus pila prasina exercebatur. nec amplius eam repetebat quae terram contigerat, sed follem plenum habebat servus sufficiebatque ludentibus. notavimus etiam res novas. nam duo spadones in diversa*

parte circuli stabant, quorum alter matellam tenebat argenteam, alter numerabat pilas, non quidem eas quae inter manus lusu expellente vibrabant, sed eas quae in terram decidebant. cum has ergo miraremur lautitias, accurrit Menelaus et 'hic est' inquit 'apud quem cubitum ponetis, et quidem iam principium cenae videtis.' et iam non loquebatur Menelaus cum *Trimalchio digitos concrepuit, ad quod signum matellam spado ludenti subiecit. exonerata ille vesica aquam poposcit ad manus, digitosque paululum adspersos in capite pueri tersit.*

After the game, all bathe and proceed to the house of the host.

28 *Longum erat singula excipere. itaque intravimus balneum, et sudore calfacti momento temporis ad frigidam eximus. iam Trimalchio unguento perfusus tergebatur, non linteis, sed palliis ex lana mollissima factis. tres interim iatraliptae in conspectu eius Falernum potabant,* et cum plurimum rixantes effunderent, Trimalchio hoc suum propinasse dicebat. *hinc involutus coccina gausapa lecticae impositus est praecedentibus phaleratis cursoribus quattuor et chiramaxio, in quo deliciae eius vehebantur, puer vetulus, lippus, domino Trimalchione deformior. cum ergo auferretur, ad caput eius symphoniacus cum minimis tibiis accessit et tanquam in aurem aliquid secreto diceret, toto itinere cantavit.*

Description of the entrance to the house, and of the startling mural paintings.

Sequimur nos admiratione iam saturi et cum Agamemnone ad ianuam pervenimus, in cuius poste libellus erat

cum hac inscriptione fixus: QVISQVIS SERVVS SINE DOMINICO IVSSV FORAS EXIERIT, ACCIPIET PLAGAS CENTVM. *in aditu autem ipso stabat ostiarius prasinatus, cerasino succinctus cingulo, atque in lance argentea pisum purgabat. super limen autem cavea pendebat aurea, in qua pica varia intrantes salutabat. Ceterum ego dum omnia stupeo, paene* 29
resupinatus crura mea fregi. ad sinistram enim intrantibus non longe ab ostiarii cella canis ingens, catena vinctus, in pariete erat pictus superque quadrata litera scriptum CAVE CANEM. *et collegae quidem mei riserunt, ego autem collecto spiritu non destiti totum parietem persequi. erat autem venalicium ⟨cum⟩ titulis pictum, et ipse Trimalchio capillatus caduceum tenebat Minervaque ducente Romam intrabat. hinc quemadmodum ratiocinari didicisset, denique dispensator factus esset, omnia diligenter curiosus pictor cum inscriptione reddiderat. in deficiente vero iam porticu levatum mento in tribunal excelsum Mercurius rapiebat. praesto erat Fortuna ⟨cum⟩ cornu abundanti [copiosa] et tres Parcae aurea pensa torquentes. notavi etiam in porticu gregem cursorum cum magistro se exercentem. praeterea grande armarium in angulo vidi, in cuius aedicula erant Lares argentei positi Venerisque signum marmoreum et pyxis aurea non pusilla, in qua barbam ipsius conditam esse dicebant.*

Interrogare ergo atriensem coepi, quas in medio picturas haberent. ‘*Iliada et Odyssian*’ *inquit* ‘ac Laenatis gladiatorium munus.’ Non licebat multas iam ⟨picturas⟩ 30
considerare

The guests reach the triclinium. Interesting decorations, inscriptions and notices. A negligent slave is saved from punishment.

Nos *iam ad triclinium perveneramus, in cuius parte prima procurator rationes accipiebat. et quod praecipue miratus sum, in postibus triclinii fasces erant cum securibus fixi, quorum imam partem quasi embolum navis aeneum finiebat, in quo erat scriptum:* C. POMPEIO TRIMALCHIONI, SEVIRO AVGVSTALI, CINNAMVS DISPENSATOR. *sub eodem titulo et lucerna bilychnis de camera pendebat, et duae tabulae in utroque poste defixae, quarum altera, si bene memini, hoc habebat inscriptum:* III. ET PRIDIE KALENDAS IANVARIAS C. NOSTER FORAS CENAT, *altera lunae cursum stellarumque septem imagines pictas; et qui dies boni quique incommodi essent, distinguente bulla notabantur.*

His repleti voluptatibus cum conaremur in triclinium intrare, exclamavit unus ex pueris, qui super hoc officium erat positus, 'dextro pede.' sine dubio paulisper trepidavimus, ne contra praeceptum aliquis nostrum limen transiret. *ceterum ut pariter movimus dextros gressus, servus nobis despoliatus procubuit ad pedes ac rogare coepit, ut se poenae eriperemus: nec magnum esse peccatum suum, propter quod periclitaretur; subducta enim sibi vestimenta dispensatoris in balneo, quae vix fuissent decem sestertiorum. rettulimus ergo dextros pedes dispensatoremque in atrio aureos numerantem deprecati sumus, ut servo remitteret poenam. superbus ille sustulit vultum et 'non tam iactura me movet' inquit 'quam negligentia nequissimi servi. vestimenta mea cubitoria perdidit, quae mihi natali meo cliens*

quidam donaverat, Tyria sine dubio, sed iam semel lota. quid ergo est? dono vobis eum.' **31**

Obligati tam grandi beneficio cum intrassemus triclinium, occurrit nobis ille idem servus, pro quo rogaveramus, et stupentibus spississima basia impegit gratias agens humanitati nostrae. 'ad summam, statim scietis,' ait 'cui dederitis beneficium. vinum dominicum ministratoris gratia est'

They take their places upon entering the dining room. The first light course, an appetizer, is brought in. Its description.

*

Tandem ergo discubuimus pueris Alexandrinis aquam in manus nivatam infundentibus aliisque insequentibus ad pedes ac paronychia cum ingenti subtilitate tollentibus. ac ne in hoc quidem tam molesto tacebant officio, sed obiter cantabant. ego experiri volui, an tota familia cantaret, itaque potionem poposci. paratissimus puer non minus me acido cantico excepit, et quisquis aliquid rogatus erat ut daret, ⟨simul cantabat.⟩ pantomimi chorum, non patris familiae triclinium crederes.

allata est tamen gustatio valde lauta; nam iam omnes discubuerant praeter ipsum Trimalchionem, cui locus novo more primus servabatur. ceterum in promulsidari asellus erat Corinthius cum bisaccio positus, qui habebat olivas in altera parte albas, in altera nigras. tegebant asellum duae lances, in quarum marginibus nomen Trimalchionis inscriptum erat et argenti pondus. ponticuli etiam ferruminati sustinebant glires melle ac papavere sparsos. fuerunt et tomacula supra cra-

ticulam argenteam ferventia posita, et infra craticulam Syriaca pruna cum granis Punici mali.

Trimalchio enters to the accompaniment of music. His ridiculous appearance and dress. While he continues a game which he desires to finish, a second appetizer is served; its description. Some dishes are smashed in its hasty removal.

32 *In his eramus lautitiis, cum ipse Trimalchio ad symphoniam allatus est positusque inter cervicalia minutissima expressit imprudentibus risum. pallio enim coccineo adrasum excluserat caput circaque oneratas veste cervices laticlaviam immiserat mappam fimbriis hinc atque illinc pendentibus. habebat etiam in minimo digito sinistrae manus anulum grandem subauratum, extremo vero articulo digiti sequentis minorem, ut mihi videbatur, totum aureum, sed plane ferreis veluti stellis ferruminatum. et ne has tantum ostenderet divitias, dextrum nudavit lacertum armilla aurea cultum et eboreo circulo lamina splen-*
33 *dente conexo. Ut deinde pinna argentea dentes perfodit, 'amici' inquit 'nondum mihi suave erat in triclinium venire, sed ne diutius absentivos morae vobis essem, omnem voluptatem mihi negavi. permittetis tamen finiri lusum.' sequebatur puer cum tabula terebinthina et crystallinis tesseris notavique rem omnium delicatissimam. pro calculis enim albis ac nigris aureos argenteosque habebat denarios. interim dum ille omnium textorum dicta inter lusum consumit, gustantibus adhuc nobis repositorium allatum est cum corbe, in quo gallina erat lignea patentibus in orbem alis, quales esse solent quae incubant ova. accessere continuo duo servi et symphonia strepente*

scrutari paleam coeperunt erutaque subinde pavonina ova divisere convivis. convertit ad hanc scaenam Trimalchio vultum et 'amici' ait 'pavonis ova gallinae iussi supponi. et mehercules timeo ne iam concepti sint; temptemus tamen, si adhuc sorbilia sunt.' accipimus nos cochlearia non minus selibras pendentia ovaque ex farina pingui figurata pertundimus. ego quidem paene proieci partem meam, nam videbatur mihi iam in pullum coisse. deinde ut audivi veterem convivam 'hic nescio quid boni debet esse,' persecutus putamen manu pinguissimam ficedulam inveni piperato vitello circumdatam.

Iam Trimalchio eadem omnia lusu intermisso poposcerat 34 *feceratque potestatem clara voce, si quis nostrum iterum vellet mulsum sumere, cum subito signum symphonia datur et gustatoria pariter a choro cantante rapiuntur. ceterum inter tumultum cum forte paropsis excidisset et puer iacentem sustulisset, animadvertit Trimalchio colaphisque obiurgari puerum ac proicere rursus paropsidem iussit. insecutus est ⟨supel⟩lecticarius argentumque inter reliqua purgamenta scopis coepit everrere.* subinde intraverunt duo Aethiopes capillati cum pusillis utribus, quales solent esse qui harenam in amphitheatro spargunt, vinumque dedere in manus; aquam enim nemo porrexit.

Laudatus propter elegantias dominus 'aequum' inquit 'Mars amat. itaque iussi suam cuique mensam assignari. obiter et putidissimi servi minorem nobis aestum frequentia sua facient.'

Falernian wine is brought in. Apostrophe of Trimalchio over the silver skeleton.

Statim allatae sunt amphorae vitreae diligenter gypsatae, quarum in cervicibus pittacia erant affixa cum hoc titulo: FALERNVM OPIMIANVM ANNORVM CENTVM. *dum titulos perlegimus, complosit Trimalchio manus et 'eheu' inquit 'ergo diutius vivit* vinum quam homuncio. quare tengomenas faciamus. *vinum vita est. verum Opimianum praesto. heri non tam bonum posui, et multo honestiores cenabant.' potantibus ergo nobis et accuratissime lautitias mirantibus laruam argenteam attulit servus sic aptatam, ut articuli eius vertebraeque luxatae in omnem partem flecterentur. hanc cum super mensam semel iterumque abiecisset, et catenatio mobilis aliquot figuras exprimeret, Trimalchio adiecit:*

'eheu nos miseros, quam totus homuncio nil est.
sic erimus cuncti, postquam nos auferet Orcus.
ergo vivamus, dum licet esse bene.'

The third course turns out to be a clever zodiacal design. Transition to the fourth course, with which the real eating begins. Carpus does the carving.

35 *Laudationem ferculum est insecutum plane non pro expectatione magnum; novitas tamen omnium convertit oculos. rotundum enim repositorium duodecim habebat signa in orbe disposita, super quae proprium convenientemque materiae structor imposuerat cibum: super arietem cicer arietinum, super taurum bubulae frustum, super geminos testiculos ac rienes, super cancrum coronam, super leonem*

ficum Africanam, super virginem steriliculam, super libram stateram in cuius altera parte scriblita erat, in altera placenta, super scorpionem pisciculum marinum, *super sagittarium oclopetam, super capricornum locustam marinam, super aquarium anserem, super pisces duos mullos. in medio autem caespes cum herbis excisus favum sustinebat. circumferebat Aegyptius puer clibano argenteo panem*

atque ipse etiam taeterrima voce de Laserpiciario mimo canticum extorsit. nos ut tristiores ad tam viles accessimus cibos, 'suadeo' inquit Trimalchio 'cenemus' [hoc est in. cenae.] Haec ut dixit, ad symphoniam quattuor tri- 36
pudiantes procurrerunt superioremque partem repositorii abstulerunt. quo facto videmus infra [scilicet in altero ferculo] altilia et sumina leporemque in medio pinnis subornatum, ut Pegasus videretur. notavimus etiam circa angulos repositorii Marsyas quattuor, ex quorum utriculis garum piperatum currebat super pisces, qui tanquam in euripo natabant. damus omnes plausum a familia inceptum et res electissimas ridentes aggredimur. non minus et Trimalchio eiusmodi methodio laetus 'Carpe' inquit. processit statim scissor et ad symphoniam gesticulatus ita laceravit obsonium, ut putares essedarium hydraule cantante pugnare. ingerebat nihilo minus Trimalchio lentissima voce 'Carpe, Carpe.' ego suspicatus ad aliquam urbanitatem totiens iteratam vocem pertinere, non erubui eum qui supra me accumbebat, hoc ipsum interrogare. at ille, qui saepius eiusmodi ludos spectaverat, 'vides illum' inquit 'qui obsonium carpit: Carpus vocatur. ita quotiescunque dicit "Carpe," eodem verbo et vocat et imperat.'

Encolpius chats with his neighbor about their host and hostess, Trimalchio and Fortunata. They discuss one of the banqueters, once a slave but now a rich freedman. Another, who was an undertaker, has had his financial ups and downs.

37 *Non potui amplius quicquam gustare, sed conversus ad eum, ut quam plurima exciperem, longe accersere fabulas coepi sciscitarique, quae esset mulier illa, quae huc atque illuc discurreret. 'uxor' inquit 'Trimalchionis, Fortunata appellatur, quae nummos modio metitur. et modo, modo quid fuit? ignoscet mihi genius tuus, noluisses de manu illius panem accipere. nunc, nec quid nec quare, in caelum abiit et Trimalchionis topanta est. ad summam, mero meridie si dixerit illi tenebras esse, credet.* ipse nescit quid habeat, adeo saplutus est; sed haec lupatria providet omnia et ubi non putes. est sicca, sobria, bonorum consiliorum [tantum auri vides], est tamen malae linguae, pica pulvinaris. quem amat, amat; quem non amat, non amat. ipse Trimalchio fundos habet, qua milvi volant, nummorum nummos. argentum in ostiarii illius cella plus iacet, quam quisquam in fortunis habet. familia vero babae babae, non mehercules puto decumam partem esse quae dominum suum noverit. ad summam, quemvis ex istis babaecalis in rutae folium
38 coniciet. Nec est quod putes illum quicquam emere. omnia domi nascuntur: lana, credrae, piper, lacte gallinaceum si quaesieris, invenies. ad summam, parum illi bona lana nascebatur; arietes a Tarento emit et eos culavit in gregem. mel Atticum ut domi nasceretur, apes ab Athenis iussit afferri; obiter et vernaculae quae sunt, meliusculae a Graeculis fient. ecce intra hos dies

scripsit, ut illi ex India semen boletorum mitteretur. nam mulam quidem nullam habet, quae non ex onagro nata sit. vides tot culcitras: nulla non aut conchyliatum aut coccineum tomentum habet. tanta est animi beatitudo. reliquos autem collibertos eius cave contemnas. valde sucossi sunt. vides illum qui in imo imus recumbit: hodie sua octingenta possidet. de nihilo crevit. modo solebat collo suo ligna portare. sed quomodo dicunt — ego nihil scio, sed audivi — quom Incuboni pilleum rapuisset, [et] thesaurum invenit. ego nemini invideo, si quid deus dedit. est tamen sub alapa et non vult sibi male. itaque proxime locationem hoc titulo proscripsit: C. POMPEIVS DIOGENES EX KALENDIS IVLIIS CENACVLVM LOCAT; IPSE ENIM DOMVM EMIT. quid ille qui libertini loco iacet, quam bene se habuit. non impropero illi. sestertium suum vidit decies, sed male vacillavit. non puto illum capillos liberos habere, nec mehercules sua culpa; ipso enim homo melior non est; sed liberti scelerati, qui omnia ad se fecerunt. scito autem: sociorum olla male fervet, et ubi semel res inclinata est, amici de medio. et quam honestam negotiationem exercuit, quod illum sic vides. libitinarius fuit. solebat sic cenare, quomodo rex: apros gausapatos, opera pistoria, avis, cocos, pistores. plus vini sub mensa effundebatur, quam aliquis in cella habet. phantasia, non homo. inclinatis quoque rebus suis, cum timeret ne creditores illum conturbare existimarent, hoc titulo auctionem proscripsit: ⟨C.⟩ IVLIVS PROCVLVS AVCTIONEM FACIET RERVM SVPERVACVARVM.

Trimalchio now engrosses the conversation. His astrological lore.

39 Interpellavit tam dulces fabulas Trimalchio; nam iam sublatum erat ferculum, hilaresque convivae vino sermonibusque publicatis operam coeperant dare. is ergo reclinatus in cubitum 'hoc vinum' inquit 'vos oportet suave faciatis. pisces natare oportet. rogo, me putatis illa cena esse contentum, quam in theca repositorii videratis? "sic notus Vlixes?" quid ergo est? oportet etiam inter cenandum philologiam nosse. patrono meo ossa bene quiescant, qui me hominem inter homines voluit esse. nam mihi nihil novi potest afferri, sicut ille fericulus iam habuit praxim. caelus hic, in quo duodecim dii habitant, in totidem se figuras convertit, et modo fit aries. itaque quisquis nascitur illo signo, multa pecora habet, multum lanae, caput praeterea durum, frontem expudoratam, cornum acutum. plurimi hoc signo scholastici nascuntur et arietilli.' laudamus urbanitatem mathematici; itaque adiecit 'deinde totus caelus taurulus fit. itaque tunc calcitrosi nascuntur et bubulci et qui se ipsi pascunt. in geminis autem nascuntur bigae et boves et colei et qui utrosque parietes linunt. in cancro ego natus sum. ideo multis pedibus sto, et in mari et in terra multa possideo; nam cancer et hoc et illoc quadrat. et ideo iam dudum nihil supra illum posui, ne genesim meam premerem. in leone cataphagae nascuntur et imperiosi; in virgine mulieres et fugitivi et compediti; in libra laniones et unguentarii et quicunque aliquid expediunt; in scorpione venenarii et percussores; in sagittario strabones, qui holera spectant,

lardum tollunt; in capricorno aerumnosi, quibus prae mala sua cornua nascuntur; in aquario copones et cucurbitae; in piscibus obsonatores et rhetores. sic orbis vertitur tanquam mola, et semper aliquid mali facit, ut homines aut nascantur aut pereant. quod autem in medio caespitem videtis et supra caespitem favum, nihil sine ratione facio. terra mater est in medio quasi ovum corrotundata, et omnia bona in se habet tanquam favus.'

A fifth course, the second of the banquet proper. Meaning of the liberty cap on the head of the stuffed pig. Grapes are passed. Punning on Liber (liber).

'Sophos' universi clamamus et sublatis manibus ad cameram iuramus Hipparchum Aratumque comparandos illi homines non fuisse, donec advenerunt ministri ac toralia praeposuerunt toris, in quibus retia erant picta subsessoresque cum venabulis et totus venationis apparatus. necdum sciebamus, ⟨quo⟩ mitteremus suspiciones nostras, cum extra triclinium clamor sublatus est ingens, et ecce canes Laconici etiam circa mensam discurrere coeperunt. secutum est hos repositorium, in quo positus erat primae magnitudinis aper, et quidem pilleatus, e cuius dentibus sportellae dependebant duae palmulis textae, altera caryotis altera thebaicis repleta. circa autem minores porcelli ex coptoplacentis facti, quasi uberibus imminerent, scrofam esse positam significabant. et hi quidem apophoreti fuerunt. ceterum ad scindendum aprum non ille Carpus accessit, qui altilia laceraverat, sed barbatus ingens, fasciis cruralibus alligatus et alicula subornatus polymita, strictoque venatorio cultro

latus apri vehementer percussit, ex cuius plaga turdi evolaverunt. parati aucupes cum harundinibus fuerunt et eos circa triclinium volitantes momento exceperunt. inde cum suum cuique iussisset referri Trimalchio, adiecit: 'etiam videte, quam porcus ille silvaticus lotam comederit glandem.' statim pueri ad sportellas accesserunt, quae pendebant e dentibus, thebaicasque et caryotas
41 ad numerum divisere cenantibus. Interim ego, qui privatum habebam secessum, in multas cogitationes deductus sum, quare aper pilleatus intrasset. postquam itaque omnis bacalusias consumpsi, duravi interrogare illum interpretem meum, quod me torqueret. at ille: 'plane etiam hoc servus tuus indicare potest; non enim aenigma est, sed res aperta. hic aper, cum heri summa cena eum vindicasset, a convivis dimissus ⟨est⟩; itaque hodie tanquam libertus in convivium revertitur.' damnavi ego stuporem meum et nihil amplius interrogavi, ne viderer nunquam inter honestos cenasse.

Dum haec loquimur, puer speciosus, vitibus hederisque redimitus, modo Bromium, interdum Lyaeum Euhiumque confessus, calathisco uvas circumtulit et poemata domini sui acutissima voce traduxit. ad quem sonum conversus Trimalchio 'Dionyse' inquit 'liber esto.' puer detraxit pilleum apro capitique suo imposuit. tum Trimalchio rursus adiecit: 'non negabitis me' inquit 'habere Liberum patrem.' laudavimus dictum Trimalchionis et circumeuntem puerum sane perbasiamus.

Trimalchio leaves the table, general conversation ensues. Dama begins by praising wine.

Ab hoc ferculo Trimalchio ad lasanum surrexit. nos libertatem sine tyranno nacti coepimus invitare convivarum sermones. Dama itaque primus cum pataracina poposcisset, 'dies' inquit 'nihil est. dum versas te, nox fit. itaque nihil est melius, quam de cubiculo recta in triclinium ire. et mundum frigus habuimus. vix me balneus calfecit. tamen calda potio vestiarius est. staminatas duxi, et plane matus sum. vinus mihi in cerebrum abiit.'

Seleucus agrees as to the heating effect of wine, but gives a chilling account of the funeral of Chrysanthus.

Excepit Seleucus fabulae partem et 'ego' inquit 'non **42**
cotidie lavor; balniscus enim fullo est, aqua dentes habet, et cor nostrum cotidie liquescit. sed cum mulsi pultarium obduxi, frigori laecasin dico. nec sane lavare potui; fui enim hodie in funus. homo bellus, tam bonus Chrysanthus animam ebulliit. modo, modo me appellavit. videor mihi cum illo loqui. heu, eheu. utres inflati ambulamus. minoris quam muscae sumus, ⟨muscae⟩ tamen aliquam virtutem habent, nos non pluris sumus quam bullae. et quid si non abstinax fuisset? quinque dies aquam in os suum non coniecit, non micam panis. tamen abiit ad plures. medici illum perdiderunt, immo magis malus fatus; medicus enim nihil aliud est quam animi consolatio. tamen bene elatus est, vitali lecto, stragulis bonis. planctus est optime — manu misit ali-

quot — etiam si maligne illum ploravit uxor. quid si non illam optime accepisset? sed mulier quae mulier milvinum genus. neminem nihil boni facere oportet; aeque est enim ac si in puteum conicias. sed antiquus amor cancer est.'

Phileros tells a more cheerful tale about the prosperous brother of Chrysanthus.

43 Molestus fuit, Philerosque proclamavit: 'vivorum meminerimus. ille habet, quod sibi debebatur: honeste vixit, honeste obiit. quid habet quod queratur? ab asse crevit et paratus fuit quadrantem de stercore mordicus tollere. itaque crevit, quicquid crevit, tanquam favus. puto mehercules illum reliquisse solida centum, et omnia in nummis habuit. de re tamen ego verum dicam, qui linguam caninam comedi: durae buccae fuit, linguosus, discordia, non homo. frater eius fortis fuit, amicus amico, manu plena, uncta mensa. et inter initia malam parram pilavit, sed recorrexit costas illius prima vindemia; vendidit enim vinum, quanti ipse voluit. et quod illius mentum sustulit, hereditatem accepit, ex qua plus involavit, quam illi relictum est. et ille stips, dum fratri suo irascitur, nescio cui terrae filio patrimonium elegavit. longe fugit, quisquis suos fugit. habuit autem oricularios servos, qui illum pessum dederunt. *nunquam autem recte faciet, qui cito credit,* utique homo negotians. tamen verum quod frunitus est, quam diu vixit cui datum est, non cui destinatum. plane Fortunae filius, in manu illius plumbum aurum fiebat. facile est autem, ubi omnia quadrata currunt. et quot putas

illum annos secum tulisse? septuaginta et supra. sed corneolus fuit, aetatem bene ferebat, niger tanquam corvus. noveram hominem olim oliorum, et adhuc salax erat. non mehercules illum puto in domo canem reliquisse. immo etiam pullarius erat, omnis minervae homo. nec improbo; hoc solum enim secum tulit.'

Ganymedes complains of high prices in the grain market; the good old time of generous Aediles is gone; and men do not seek divine help in times of famine as they used to.

44 Haec Phileros dixit, illa Ganymedes: 'narratis quod nec ad caelum nec ad terram pertinet, cum interim nemo curat, quid annona mordet. non mehercules hodie buccam panis invenire potui. et quomodo siccitas perseverat. iam annum esuritio fuit. aediles male eveniat, qui cum pistoribus colludunt "serva me, servabo te." itaque populus minutus laborat; nam isti maiores maxillae semper Saturnalia agunt. o si haberemus illos leones, quos ego hic inveni, cum primum ex Asia veni. illud erat vivere. simila si siligine inferior esset, laruas sic istos percolopabant, ut illis Iupiter iratus esset. [sed] memini Safinium: tunc habitabat ad arcum veterem, me puero, piper, non homo. is quacunque ibat, terram adurebat. sed rectus, sed certus, amicus amico, cum quo audacter posses in tenebris micare. in curia autem quomodo singulos [vel] pilabat [tractabat]. nec schemas loquebatur sed directum. cum ageret porro in foro, sic illius vox crescebat tanquam tuba. nec sudavit unquam nec expuit, puto eum nescio quid Asiadis habuisse. et quam benignus resalutare, nomina omnium reddere, tan-

quam unus de nobis. itaque illo tempore annona pro luto erat. asse panem quem emisses, non potuisses cum altero devorare. nunc oculum bublum vidi maiorem. heu heu, quotidie peius. haec colonia retroversus crescit tanquam coda vituli. sed quare nos habemus aedilem trium cauniarum, qui sibi mavult assem quam vitam nostram? itaque domi gaudet, plus in die nummorum accipit, quam alter patrimonium habet. iam scio, unde acceperit denarios mille aureos. sed si nos coleos haberemus, non tantum sibi placeret. nunc populus est domi leones, foras vulpes. quod ad me attinet, iam pannos meos comedi, et si perseverat haec annona, casulas meas vendam. quid enim futurum est, si nec dii nec homines huius coloniae miserentur? ita meos fruniscar, ut ego puto omnia illa a diibus fieri. *nemo enim caelum caelum putat, nemo ieiunium servat, nemo Iovem pili facit, sed omnes opertis oculis bona sua computant.* antea stolatae ibant nudis pedibus in clivum, passis capillis, mentibus puris, et Iovem aquam exorabant. itaque statim urceatim plovebat; aut tunc aut nunquam; et omnes redibant udi tanquam mures. itaque dii pedes lanatos habent, quia nos religiosi non sumus. agri iacent' —

A long harangue by Echion: "things never remain at their worst; our Titus will cheer us with gladiatorial shows." The speaker may seem too talkative, but he has some promising lads at home whom he desires Agamemnon to see.

'Oro te' inquit Echion centonarius 'melius loquere. "modo sic, modo sic" inquit rusticus; varium porcum perdiderat. *quod hodie non est, cras erit: sic vita tru-*

ditur. non mehercules patria melior dici potest, si homines haberet. sed laborat hoc tempore, nec haec sola. non debemus delicati esse, ubique medius caelus est. tu si aliubi fueris, dices hic porcos coctos ambulare. et ecce habituri sumus munus excellente in triduo die festa; familia non lanisticia, sed plurimi liberti. et Titus noster magnum animum habet et est caldicerebrius; aut hoc aut illud erit, quid utique. nam illi domesticus sum, non est miscix. ferrum optimum daturus est, sine fuga, carnarium in medio, ut amphitheater videat. et habet unde; relictum est illi sestertium tricenties, decessit illius pater male. ut quadringenta impendat, non sentiet patrimonium illius, et sempiterno nominabitur. iam Manios aliquot habet et mulierem essedariam et dispensatorem Glyconis, qui deprehensus est, cum dominam suam delectaretur. videbis populi rixam inter zelotypos et amasiunculos. Glyco autem, sestertiarius homo, dispensatorem ad bestias dedit. hoc est se ipsum traducere. quid servus peccavit, qui coactus est facere? magis illa matella digna fuit, quam taurus iactaret. sed qui asinum non potest, stratum caedit. quid autem Glyco putabat Hermogenis filicem unquam bonum exitum facturam? ille milvo volanti poterat ungues resecare; colubra restem non parit. Glyco, Glyco dedit suas; itaque quamdiu vixerit, habebit stigmam, nec illam nisi Orcus delebit. sed sibi quisque peccat. sed subolfacio, quod nobis epulum daturus est Mammaea, binos denarios mihi et meis. quod si hoc fecerit, eripiat Norbano totum favorem. scias oportet, plenis velis hunc vinciturum. et revera, quid ille nobis boni fecit? dedit

gladiatores sestertiarios iam decrepitos, quos si sufflasses, cécidissent; iam meliores bestiarios vidi. occidit de lucerna equites, putares eos gallos gallinaceos; alter burdubasta; alter loripes, tertiarius mortuus pro mortuo, qui habebat nervia praecisa. unus alicuius flaturae fuit Thraex, qui et ipse ad dictata pugnavit. ad summam, omnes postea secti sunt; adeo de magna turba "adhibete" acceperant, plane fugae merae. "munus tamen" inquit "tibi dedi," et ego tibi plodo. computa, et tibi
46 plus do quam accepi. manus manum lavat. Videris
mihi, Agamemnon, dicere: "quid iste argutat molestus?" quia tu, qui potes loqui, non loquere. non es nostrae fasciae, et ideo pauperorum verba derides. scimus te prae literas fatuum esse. quid ergo est? aliqua die te persuadeam ut ad villam venias et videas casulas nostras? inveniemus quod manducemus, pullum, ova; belle erit, etiam si omnia hoc anno tempestas dispare pallavit; inveniemus ergo unde saturi fiamus. et iam tibi discipulus crescit cicaro meus. iam quattuor partis dicit; si vixerit, habebis ad latus servulum. nam quicquid illi vacat, caput de tabula non tollit. ingeniosus est et bono filo, etiam si in aves morbosus est. ego illi iam tres cardeles occidi, et dixi quod mustella comedit. invenit tamen alias nenias, et libentissime pingit. ceterum iam Graeculis calcem impingit et Latinas coepit non male appetere, etiam si magister eius sibi placens fit nec uno loco consistit, sed venit dem literas, sed non vult laborare. est et alter non quidem doctus, sed curiosus, qui plus docet quam scit. itaque feriatis diebus solet domum venire, et quicquid dederis, contentus est.

emi ergo nunc puero aliquot libra rubricata, quia volo illum ad domusionem aliquid de iure gustare. habet haec res panem. nam literis satis inquinatus est. quod si resilierit, destinavi illum ⟨aliquid⟩ artificii docere, aut tonstreinum aut praeconem aut certe causidicum, quod illi auferre non possit nisi Orcus. ideo illi cotidie clamo; "Primigeni, crede mihi, quicquid discis, tibi discis. vides Phileronem causidicum: si non didicisset, hodie famem a labris non abigeret. modo, modo collo suo circumferebat onera venalia, nunc etiam adversus Norbanum se extendit. literae thesaurum est, et artificium nunquam moritur."

Trimalchio returns to the banquet; his consideration. Three porkers are driven in, one of which shall be served up for the banquet.

Eiusmodi fabulae vibrabant, cum Trimalchio intravit 47
et, detersa fronte, unguento manus lavit spatioque minimo interposito 'ignoscite mihi' inquit 'amici, multis iam diebus venter mihi non respondit. nec medici se inveniunt. profuit mihi tamen malicorium et taeda ex aceto. spero tamen, iam veterem pudorem sibi imponet. alioquin circa stomachum mihi sonat, putes taurum. itaque si quis vestrum voluerit sua re [causa] facere, non est quod illum pudeatur. nemo nostrum solide natus est. ego nullum puto tam magnum tormentum esse quam continere. hoc solum vetare nec Iovis potest. rides, Fortunata, quae soles me nocte desomnem facere? nec tamen in triclinio ullum vetuo facere quod se iuvet, et medici vetant continere. vel si quid plus venit, omnia foras parata sunt: aqua, lasani et cetera minutalia. cre-

dite mihi, anathymiasis in cerebrum it et in toto corpore fluctum facit. multos scio sic periisse, dum nolunt sibi verum dicere.' gratias agimus liberalitati indulgentiaeque eius, et subinde castigamus crebris potiunculis risum. nec adhuc sciebamus nos in medio lautitiarum, quod aiunt, clivo laborare. nam cum, mundatis ad symphoniam mensis, tres albi sues in triclinium adducti sunt capistris et tintinnabulis culti, quorum unum bimum nomenculator esse dicebat, alterum trimum, tertium vero iam sexennem, ego putabam petauristarios intrasse et porcos, sicut in circulis mos est, portenta aliqua facturos; sed Trimalchio expectatione discussa 'quem' inquit 'ex eis vultis in cenam statim fieri? gallum enim gallinaceum, penthiacum et eiusmodi nenias rustici faciunt: mei coci etiam vitulos aeno coctos solent facere.' continuoque cocum vocari iussit, et non expectata electione nostra maximum natu iussit occidi, et clara voce 'ex quota' inquit 'decuria es?' cum ille se ex quadragesima respondisset, 'empticius an' inquit 'domi natus?' 'neutrum' inquit cocus 'sed testamento Pansae tibi relictus sum.' 'vide ergo' ait 'ut diligenter ponas; si non, te iubebo in decuriam viatorum conici.' et cocum quidem potentiae admonitum in culinam obsonium duxit,

Trimalchio tells of his estates; he would gladly add to what he has. His two libraries; his hazy knowledge of their contents.

48 Trimalchio autem miti ad nos vultu respexit et 'vinum' inquit 'si non placet, mutabo; vos illud oportet bonum faciatis. deorum beneficio non emo, sed nunc quicquid ad salivam facit, in suburbano nascitur eo, quod ego

adhuc non novi. dicitur confine esse Tarraciniensibus et Tarentinis. nunc coniungere agellis Siciliam volo ut, cum Africam libuerit ire, per meos fines navigem. sed narra tu mihi, Agamemnon, quam controversiam hodie declamasti? ego etiam si causas non ago, in domusionem tamen literas didici. et ne me putes studia fastiditum, II bybliothecas habeo, unam Graecam, alteram Latinam. dic ergo, si me amas, peristasim declamationis tuae.' cum dixisset Agamemnon 'pauper et dives inimici erant,' ait Trimalchio 'quid est pauper?' 'urbane' inquit Agamemnon et nescio quam controversiam exposuit. statim Trimalchio 'hoc' inquit 'si factum est, controversia non est; si factum non est, nihil est.' haec aliaque cum effusissimis prosequeremur laudationibus, 'rogo' inquit 'Agamemnon mihi carissime, numquid duodecim aerumnas Herculis tenes, aut de Vlixe fabulam, quemadmodum illi Cyclops pollicem porcino extorsit? solebam haec ego puer apud Homerum legere. nam Sibyllam quidem Cumis ego ipse oculis meis vidi in ampulla pendere, et cum illi pueri dicerent: *Σίβυλλα, τί θέλεις;* respondebat illa: *ἀποθανεῖν θέλω.*'

With astonishing quickness the porker is brought in. Upon being drawn, it discloses the side dishes of the course.

Nondum efflaverat omnia, cum repositorium cum sue 49
ingenti mensam occupavit. mirari nos celeritatem coepimus et iurare, ne gallum quidem gallinaceum tam cito percoqui potuisse, tanto quidem magis, quod longe maior nobis porcus videbatur esse, quam paulo ante aper fuerat. deinde magis magisque Trimalchio intuens eum 'quid?

quid?' inquit 'porcus hic non est exinteratus? non mehercules est. voca, voca cocum in medio.' cum constitisset ad mensam cocus tristis et diceret se oblitum esse exinterare, 'quid? oblitus?' Trimalchio exclamat 'putes illum piper et cuminum non coniecisse. despolia.' non fit mora, despoliatur cocus atque inter duos tortores maestus consistit. deprecari tamen omnes coeperunt et dicere 'solet fieri; rogamus, mittas; postea si fecerit, nemo nostrum pro illo rogabit.' ego, crudelissimae severitatis, non potui me tenere, sed inclinatus ad aurem Agamemnonis 'plane' inquam 'hic debet servus esse nequissimus; aliquis oblivisceretur porcum exinterare? non mehercules illi ignoscerem, si piscem praeterisset.' at non Trimalchio, qui relaxato in hilaritatem vultu 'ergo' inquit 'quia tam malae memoriae es, palam nobis illum exintera.' recepta cocus tunica cultrum arripuit porcique ventrem hinc atque illinc timida manu secuit. nec mora, ex plagis ponderis inclinatione crescentibus tomacula cum botulis effusa sunt.

The cook is rewarded with a Corinthian drinking service. Origin of such ware. Glass is in some respects better.

50 Plausum post hoc automatum familia dedit et 'Gaio feliciter' conclamavit. nec non cocus potione honoratus est et argentea corona, poculumque in lance accepit Corinthia. quam cum Agamemnon propius consideraret, ait Trimalchio 'solus sum qui vera Corinthea habeam.' expectabam, ut pro reliqua insolentia diceret sibi vasa Corintho afferri. sed ille melius: 'et forsitan' inquit 'quaeris, quare solus Corinthea vera possideam: quia

scilicet aerarius, a quo emo, Corinthus vocatur. quid est autem Corintheum, nisi quis Corinthum habet? et ne me putetis nesapium esse, valde bene scio, unde primum Corinthea nata sint. cum Ilium captum est, Hannibal, homo vafer et magnus stelio, omnes statuas aeneas et aureas et argenteas in unum rogum congessit et eas incendit; factae sunt in unum aera miscellanea. ita ex hac massa fabri sustulerunt et fecerunt catilla et paropsides ⟨et⟩ statuncula. sic Corinthea nata sunt, ex omnibus in unum, nec hoc nec illud. ignoscetis mihi, quod dixero: ego malo mihi vitrea, certe non olunt. quod si non frangerentur, mallem mihi quam aurum; nunc autem vilia sunt.

Trimalchio's story of the inventor of malleable glass. He feels his wine, and requests Fortunata to dance.

Fuit tamen faber qui fecit phialam vitream, quae **51**
non frangebatur. admissus ergo Caesarem est cum suo munere, deinde fecit se porrigere Caesari et illam in pavimentum proiecit. Caesar non pote valdius quam expavit. at ille sustulit phialam de terra; collisa erat tanquam vasum aeneum; deinde martiolum de sinu protulit et phialam otio belle correxit. hoc facto putabat se solium Iovis tenere, utique postquam ⟨Caesar⟩ illi dixit "numquid alius scit hanc condituram vitreorum?" vide modo. postquam negavit, iussit illum Caesar decollari: quia enim, si scitum esset, aurum pro luto haberemus. in argento plane studiosus sum. habeo scyphos urnales **52**
plus minus ⟨C⟩ quemadmodum Cassandra occidit filios suos, et pueri mortui iacent sic ut vivere putes. habeo capides M, quas reliquit patrono ⟨meo⟩

Mummius, ubi Daedalus Niobam in equum Troianum includit. nam Hermerotis pugnas et Petraitis in poculis habeo, omnia ponderosa; meum enim intelligere nulla pecunia vendo.'

Haec dum refert, puer calicem proiecit. ad quem respiciens Trimalchio 'cito' inquit 'te ipsum caede, quia nugax es.' statim puer demisso labro orare. at ille 'quid me' inquit 'rogas? tanquam ego tibi molestus sim. suadeo, a te impetres, ne sis nugax.' tandem ergo exoratus a nobis missionem dedit puero. ille dimissus circa mensam percucurrit

et 'aquam foras, vinum intro' clamavit excipimus urbanitatem iocantis, et ante omnes Agamemnon, qui sciebat quibus meritis revocaretur ad cenam. ceterum laudatus Trimalchio hilarius bibit et iam ebrio proximus 'nemo' inquit 'vestrum rogat Fortunatam meam, ut saltet? credite mihi: cordacem nemo melius ducit.' atque ipse erectis supra frontem manibus Syrum histrionem exhibebat concinente tota familia 'madeia perimadeia.' et prodisset in medium, nisi Fortunata ad aurem accessisset; [et] credo, dixerit non decere gravitatem eius tam humiles ineptias. nihil autem tam inaequale erat; nam modo Fortunatam ⟨verebatur⟩, modo ad naturam suam revertebatur.

Report of Trimalchio's accountant on a day's happenings on his master's estates. Jugglers perform.

53 Et plane interpellavit saltationis libidinem actuarius, qui tanquam urbis acta recitavit: 'VII. kalendas sex-

tiles: in praedio Cumano, quod est Trimalchionis, nati sunt pueri XXX, puellae XL; sublata in horreum ex area tritici millia modium quingenta; boves domiti quingenti. eodem die: Mithridates servus in crucem actus est, quia Gai nostri genio male dixerat. eodem die: in arcam relatum est, quod collocari non potuit, sestertium centies. eodem die: incendium factum est in hortis Pompeianis, ortum ex aedibus Nastae vilici.' 'quid?' inquit Trimalchio 'quando mihi Pompeiani horti empti sunt?' 'anno priore' inquit actuarius 'et ideo in rationem nondum venerunt.' excanduit Trimalchio et 'quicunque' inquit 'mihi fundi empti fuerint, nisi intra sextum mensem sciero, in rationes meas inferri vetuo.' iam etiam edicta aedilium recitabantur et saltuariorum testamenta, quibus Trimalchio cum elogio exheredabatur; iam nomina vilicorum et repudiata a circitore liberta in balneatoris contubernio deprehensa et atriensis Baias relegatus; iam reus factus dispensator et iudicium inter cubicularios actum.

Petauristarii autem tandem venerunt. baro insulsissimus cum scalis constitit puerumque iussit per gradus et in summa parte odaria saltare, circulos deinde ardentes transilire et dentibus amphoram sustinere. mirabatur haec solus Trimalchio dicebatque ingratum artificium esse. ceterum duo esse in rebus humanis, quae libentissime spectaret, petauristarios et cornicines; reliqua [animalia] acroamata tricas meras esse. 'nam et comoedos' inquit 'emeram, sed malui illos Atellaniam facere, et choraulen meum iussi Latine cantare.'

An accident leads to conversation on the unexpected. Trimalchio's epigram. Publilius criticised.

54 Cum maxime haec dicente Gaio puer Trimalchionis delapsus est. conclamavit familia, nec minus convivae, non propter hominem tam putidum, cuius et cervices fractas libenter vidissent, sed propter malum exitum cenae, ne necesse haberent alienum mortuum plorare. ipse Trimalchio cum graviter ingemuisset superque brachium tanquam laesum incubuisset, concurrere medici, et inter primos Fortunata crinibus passis cum scypho, miseramque se atque infelicem proclamavit. nam puer quidem, qui ceciderat, circumibat iam dudum pedes nostros et missionem rogabat. pessime mihi erat, ne his precibus per ridiculum aliquid catastropha quaereretur. nec enim adhuc exciderat cocus ille, qui oblitus fuerat porcum exinterare. itaque totum circumspicere triclinium coepi, ne per parietem automatum aliquod exiret, utique postquam servus verberari coepit, qui brachium domini contusum alba potius quam conchyliata involverat lana. nec longe aberravit suspicio mea; in vicem enim poenae venit decretum Trimalchionis, quo puerum iussit liberum esse, ne quis posset dicere tantum virum esse a servo vulneratum.

55 Comprobamus nos factum et quam in praecipiti res humanae essent, vario sermone garrimus. 'ita' inquit Trimalchio 'non oportet hunc casum sine inscriptione transire' statimque codicillos poposcit et non diu cogitatione distorta haec recitavit:

'*quod non expectes, ex transverso fit ⟨ubique⟩*
⟨nostra⟩ et supra nos Fortuna negotia curat.
quare da nobis vina Falerna, puer.'

Ab hoc epigrammate coepit poetarum esse mentio diuque summa carminis penes Mopsum Thracem memorata est donec Trimalchio ‘rogo’ inquit ‘magister, quid putas inter Ciceronem et Publilium interesse? ego alterum puto disertiorem fuisse, alterum honestiorem. quid enim his melius dici potest?

“luxúriae rictu Mártis marcent moénia.
tuó palato claúsus pavo páscitur
plumáto amictus aúreo Babylónico,
gallína tibi Numídica, tibi gallús spado;
cicónia etiam, gráta peregrina hóspita
pietáticultrix grácilipes crotalístria
avis éxul hiemis, títulus tepidi témporis,
nequítiae nidum in cáccabo fecít modo.
quo márgaritam cáram tibi, bacam Índicam?
an út matrona ornáta phaleris pélagiis
tollát pedes indómita in strato extráneo?
zmarágdum ad quam rem víridem, pretiosúm vitrum?
quo Cárchedonios óptas ignes lápideos,
nisi út scintillet próbitas e carbúnculis?
aequum ést induere núptam ventum téxtilem,
palám prostare núdam in nebula línea?”

Why it goes hard with doctors and money changers and sheep and oxen. Favors are distributed.

56 ‘Quod autem’ inquit ‘putamus secundum literas difficillimum esse artificium? ego puto medicum et nummularium: medicus, qui scit quid homunciones intra praecordia sua habeant et quando febris veniat, etiam si illos odi pessime, quod mihi iubent saepe anatinam parari; nummularius, qui per argentum aes videt. nam

mutae bestiae laboriosissimae boves et oves: boves, quorum beneficio panem manducamus; oves, quod lana illae nos gloriosos faciunt. et facinus indignum, aliquis ovillam est et tunicam habet. apes enim ego divinas bestias puto, quae mel vomunt, etiam si dicuntur illud a Iove afferre; *ideo autem pungunt, quia ubicunque dulce est, ibi et acidum invenies.*'

Iam etiam philosophos de negotio deiciebat, cum pittacia in scypho circumferri coeperunt, puerque super hoc positus officium apophoreta recitavit. 'argentum sceleratum': allata est perna, super quam acetabula erant posita. 'cervical': offla collaris allata est. 'serisapia et contumelia': xerophagi ex sapa dati sunt et contus cum malo. 'porri et persica': flagellum et cultrum accepit. 'passeres et muscarium': uvam passam et mel Atticum. 'cenatoria et forensia': offlam et tabulas accepit. 'canale et pedale': lepus et solea est allata. 'muraena et litera': murem cum rana alligata fascemque betae ⟨accepit⟩. diu risimus; sexcenta huiusmodi fuerunt, quae iam exciderunt memoriae meae.

Hermeros berates Ascyltus.

57 Ceterum Ascyltos, intemperantis licentiae, cum omnia sublatis manibus eluderet et usque ad lacrimas rideret, unus ex conlibertis Trimalchionis excanduit, is ipse qui supra me discumbebat, et 'quid rides' inquit 'vervex? an tibi non placent lautitiae domini mei? tu enim beatior es et convivare melius soles. ita tutelam huius loci habeam propitiam, ut ego si secundum illum discumberem, iam illi balatum cluxissem. bellum pomum, qui

rideatur alios; larifuga nescio quis, nocturnus, qui non valet lotium suum. ad summam, si circumminxero illum, nesciet qua fugiat. non mehercules soleo cito fervere, sed in molle carne vermes nascuntur. ridet. quid habet, quod rideat? numquid pater fetum emit lamna? eques Romanus es: et ego regis filius. "quare ergo servivisti?" quia ipse me dedi in servitutem et malui civis Romanus esse quam tributarius. et nunc spero me sic vivere, ut nemini iocus sim. homo inter homines sum, capite aperto ambulo; assem aerarium nemini debeo; constitutum habui nunquam; nemo mihi in foro dixit "redde, quod debes." glebulas emi, lamellulas paravi; viginti ventres pasco et canem; contubernalem meam redemi, ne quis in ⟨sinu⟩ illius manus tergeret; mille denarios pro capite solvi; sevir gratis factus sum; spero, sic moriar, ut mortuus non erubescam. tu autem tam laboriosus es, ut post te non respicias? in alio peduclum vides, in te ricinum non vides. tibi soli ridiclei videmur; ecce magister tuus, homo maior natus: placemus illi. tu lacticulosus nec mu nec ma argutas, vasus fictilis, immo lorus in aqua, lentior, non melior. tu beatior es: bis prande, bis cena. ego fidem meam malo quam thesauros. ad summam, quisquam me bis poposcit? annis quadraginta servivi; nemo tamen sciit, utrum servus essem an liber. et puer capillatus in hanc coloniam veni; adhuc basilica non erat facta. dedi tamen operam, ut domino satis facerem, homini maiiesto et dignitosso, cuius pluris erat unguis quam tu totus es. et habebam in domo, qui mihi pedem opponerent hac illac; tamen — genio illius gratias — enatavi. haec

sunt vera athla; nam [in] ingenuum nasci tam facile est quam "accede istoc." quid nunc stupes tanquam hircus in ervilia?'

Giton meets the same punishment.

58 Post hoc dictum Giton, qui ad pedes stabat, risum iam diu compressum etiam indecenter effudit. quod cum animadvertisset adversarius Ascylti, flexit convicium in puerum et 'tu autem' inquit 'etiam tu rides, caepa cirrata? io Saturnalia, rogo, mensis december est? quando vicesimam numerasti? quid faciat, crucis offla, corvorum cibaria. curabo, iam tibi Iovis iratus sit, et isti qui tibi non imperat. ita satur pane fiam, ut ego istud conliberto meo dono; alioquin iam tibi depraesentiarum reddidissem. bene nos habemus, at isti nugae, qui tibi non imperant. plane qualis dominus, talis et servus. vix me teneo, nec sum natura caldicerebrius, ⟨sed⟩ cum coepi, matrem meam dupundii non facio. recte, videbo te in publicum, mus, immo terrae tuber: nec sursum nec deorsum non cresco, nisi dominum tuum in rutae folium [non] coniecero, nec tibi parsero, licet mehercules Iovem Olympium clames. curabo, longe tibi sit comula ista besalis et dominus dupunduarius. recte, venies sub dentem: aut ego non me novi, aut non deridebis, licet barbam auream habeas. Athana tibi irata sit, curabo, et qui te primus ληρώδη fecit. non didici geometrias, critica et alogias menias, sed lapidarias literas scio, partes centum dico ad aes, ad pondus, ad nummum. ad summam, si quid vis, ego et tu sponsiunculam: exi, defero lamnam.

iam scies patrem tuum mercedes perdidisse, quamvis et rhetoricam scis. ecce

"qui de nobis longe venio, late venio? solve me."

dicam tibi, qui de nobis currit et de loco non movetur; qui de nobis crescit et minor fit. curris, stupes, satagis, tanquam mus in matella. ergo aut tace aut meliorem noli molestare, qui te natum non putat; nisi si me iudicas anulos buxeos curare, quos amicae tuae involasti. Occuponem propitium. eamus in forum et pecunias mutuemur. iam scies hoc ferrum fidem habere. vah, bella res est volpis uda. ita lucrum faciam et ita bene moriar ut populus per exitum meum iuret, nisi te ubique toga perversa fuero persecutus. bella res et iste, qui te haec docet, mufrius, non magister. ⟨nos alia⟩ didicimus; dicebat enim magister "sunt vestra salva? recta domum; cave, circumspicias; cave, maiorem maledicas. ⟨Qui illos scholasticos bene noverit, omnes fatuos esse sciet, studia eorum⟩ autem mera mapalia. ⟨Plane recte aestimanti⟩ nemo ⟨eorum⟩ dupondii evadet." ego, quod me sic vides, propter artificium meum diis gratias ago.'

A scene from Homer; interpretation by the host.

Coeperat Ascyltos respondere convicio, sed Trimalchio 59
delectatus colliberti eloquentia 'agite' inquit 'scordalias de medio. suaviter sit potius, et tu, Hermeros, parce adulescentulo. sanguen illi fervet, tu melior esto. *semper in hac re qui vincitur, vincit.* et tu cum esses capo, cocococo, atque cor non habebas. simus ergo, quod melius est, a primitiis hilares et Homeristas spectemus.' intravit factio statim hastisque scuta concrepuit. ipse

Trimalchio in pulvino consedit, et cum Homeristae Graecis versibus colloquerentur, ut insolenter solent, ille canora voce Latine legebat librum. mox silentio facto 'scitis' inquit 'quam fabulam agant? Diomedes et Ganymedes duo fratres fuerunt. horum soror erat Helena. Agamemnon illam rapuit et Dianae cervam subiecit. ita nunc Homeros dicit, quemadmodum inter se pugnent Troiani et Parentini. vicit scilicet et Iphigeniam, filiam suam, Achilli dedit uxorem. ob eam rem Aiax insanit et statim argumentum explicabit.' haec ut dixit Trimalchio, clamorem Homeristae sustulerunt, interque familiam discurrentem vitulus in lance ducenaria elixus allatus est, et quidem galeatus. secutus est Aiax strictoque gladio, tanquam insaniret, concidit, ac modo versa modo supina gesticulatus, mucrone frusta collegit mirantibusque vitulum partitus est.

A hoop hung with favors descends from the ceiling. A new and dainty course. The Lares are brought in.

60 Nec diu mirari licuit tam elegantes strophas; nam repente lacunaria sonare coeperunt totumque triclinium intremuit. consternatus ego exsurrexi et timui, ne per tectum petauristarius aliquis descenderet. nec minus reliqui convivae mirantes erexere vultus, expectantes quid novi de caelo nuntiaretur. ecce autem diductis lacunaribus subito circulus ingens, de cupa videlicet grandi excussus, demittitur, cuius per totum orbem coronae aureae cum alabastris unguenti pendebant. dum haec apophoreta iubemur sumere, respiciens ad mensam ⟨rursus rem novam notavi⟩. iam illic repositorium cum

placentis aliquot erat positum, quod medium Priapus a pistore factus tenebat, gremioque satis amplo omnis generis poma et uvas sustinebat more vulgato. avidius ad pompam manus porreximus, et repente nova ludorum missio hilaritatem hic refecit. omnes enim placentae omniaque poma etiam minima vexatione contacta coeperunt effundere crocum, et usque ad os molestus umor accidere. rati ergo sacrum esse fericulum tam religioso apparatu perfusum, consurreximus altius et 'Augusto, patri patriae, feliciter' diximus. quibusdam tamen etiam post hanc venerationem poma rapientibus et ipsi mappas implevimus, ego praecipue, qui nullo satis amplo munere putabam me onerare Gitonis sinum.

Inter haec tres pueri candidas succincti tunicas intraverunt, quorum duo Lares bullatos super mensam posuerunt, unus pateram vini circumferens 'dii propitii' clamabat. aiebat autem unum Cerdonem, alterum Felicionem, tertium Lucrionem vocari. nos etiam veram imaginem ipsius Trimalchionis, cum iam omnes basiarent, erubuimus praeterire.

The werwolf.

Postquam ergo omnes bonam mentem bonamque vali- 61
tudinem sibi optarunt, Trimalchio ad Nicerotem respexit et 'solebas' inquit 'suavius esse in convictu; nescio quid nunc taces nec muttis. oro te, sic felicem me videas, narra illud quod tibi usu venit.' Niceros delectatus affabilitate amici 'omne me' inquit 'lucrum transeat, nisi iam dudum gaudimonio dissilio, quod te talem video. itaque hilaria mera sint, etsi timeo istos scholasticos, ne

me rideant. viderint: narrabo tamen; quid enim mihi aufert, qui ridet? satius est rideri quam derideri.' haec ubi dicta dedit, talem fabulam exorsus est:

'Cum adhuc servirem, habitabamus in vico angusto; nunc Gavillae domus est. ibi, quomodo dii volunt, amare coepi uxorem Terentii coponis: noveratis Melissam Tarentinam, pulcherrimum bacciballum. sed ego non mehercules corporaliter ⟨illam⟩ aut propter res venerias curavi, sed magis quod bene morata fuit. si quid ab illa petii, nunquam mihi negatum; fecit assem, semissem habui; ⟨quicquid habui⟩, in illius sinum demandavi, nec unquam fefellitus sum. huius contubernalis ad villam supremum diem obiit. itaque per scutum per ocream egi aginavi, quemadmodum ad illam pervenirem:
62 ⟨scitis⟩ autem, in angustiis amici apparent. forte dominus Capuam exierat ad scruta scita expedienda. nactus ego occasionem persuadeo hospitem nostrum, ut mecum ad quintum miliarium veniat. erat autem miles, fortis tanquam Orcus. apoculamus nos circa gallicinia, luna lucebat tanquam meridie. venimus intra monimenta: homo meus coepit ad stelas facere, sedeo ego cantabundus et stelas numero. deinde ut respexi ad comitem, ille exuit se et omnia vestimenta secundum viam posuit. mihi anima in naso esse, stabam tanquam mortuus. at ille circumminxit vestimenta sua et subito lupus factus est. nolite me iocari putare; ut mentiar, nullius patrimonium tanti facio. sed, quod coeperam dicere, postquam lupus factus est, ululare coepit et in silvas fugit. ego primitus nesciebam ubi essem, deinde accessi, ut vestimenta eius tollerem; illa autem lapidea facta sunt.

qui mori timore nisi ego? gladium tamen strinxi et in tota via umbras cecidi, donec ad villam amicae meae pervenirem. ut larua intravi, paene animam ebullivi, sudor mihi per bifurcum volabat, oculi mortui, vix unquam refectus sum. Melissa mea mirari coepit, quod tam sero ambularem, et "si ante" inquit "venisses, saltem nobis adiutasses; lupus enim villam intravit et omnia pecora ⟨perculit⟩, tanquam lanius sanguinem illis misit. nec tamen derisit, etiam si fugit; servus enim noster lancea collum eius traiecit." haec ut audivi, operire oculos amplius non potui, sed luce clara Gai nostri domum fugi tanquam copo compilatus, et postquam veni in illum locum, in quo lapidea vestimenta erant facta, nihil inveni nisi sanguinem. ut vero domum veni, iacebat miles meus in lecto tanquam bovis, et collum illius medicus curabat. intellexi illum versipellem esse, nec postea cum illo panem gustare potui, non si me occidisses. viderint alii quid de hoc exopinissent; ego si mentior, genios vestros iratos habeam.'

Trimalchio's tale of the witches; he becomes more quarrelsome. An unpleasant dessert is served.

Attonitis admiratione universis 'salvo' inquit 'tuo ser- **63**
mone' Trimalchio 'si qua fides est, ut mihi pili inhorruerunt, quia scio Niceronem nihil nugarum narrare: immo certus est et minime linguosus. nam et ipse vobis rem horribilem narrabo. asinus in tegulis. cum adhuc capillatus essem, nam a puero vitam Chiam gessi, ipsimi nostri delicatus decessit, mehercules margaritum, sacritus et omnium numerum. cum ergo illum mater misella plan-

geret et nos tum plures in tristimonio essemus, subito strigae ⟨stridere⟩ coeperunt; putares canem leporem persequi. habebamus tunc hominem Cappadocem, longum, valde audaculum et qui valebat: poterat bovem iratum tollere. hic audacter stricto gladio extra ostium procucurrit, involuta sinistra manu curiose, et mulierem tanquam hoc loco — salvum sit, quod tango — mediam traiecit. audimus gemitum, et — plane non mentiar — ipsas non vidimus. baro autem noster introversus se proiecit in lectum, et corpus totum lividum habebat quasi flagellis caesus, quia scilicet illum tetigerat mala manus. nos cluso ostio redimus iterum ad officium, sed cum mater amplexaret corpus filii sui, tangit et videt manuciolum de stramentis factum. non cor habebat, non intestina, non quicquam: scilicet iam puerum strigae involaverant et supposuerant stramenticium vavatonem. rogo vos, oportet credatis, sunt mulieres plussciae, sunt nocturnae, et quod sursum est, deorsum faciunt. ceterum baro ille longus post hoc factum nunquam coloris sui fuit, immo post paucos dies phreneticus periit.'

64 Miramur nos et pariter credimus, osculatique mensam rogamus Nocturnas, ut suis ⟨sedibus⟩ se teneant, dum redimus a cena.

Et sane iam lucernae mihi plures videbantur ardere totumque triclinium esse mutatum, cum Trimalchio 'tibi dico' inquit 'Plocame, nihil narras? nihil nos delectaris? et solebas suavius esse, belle deverbia dicere, melica canturire. heu heu, abistis dulcis caricae.' 'iam' inquit ille 'quadrigae meae decucurrerunt, ex quo podagricus

factus sum. alioquin cum essem adulescentulus, cantando paene tisicus factus sum. quid saltare? quid deverbia? quid tonstrinum? quando parem habui nisi unum Apelletem?' appositaque ad os manu nescio quid taetrum exsibilavit, quod postea Graecum esse affirmabat.

Nec non Trimalchio ipse cum tubicines esset imitatus, ad delicias suas respexit, quem Croesum appellabat. puer autem lippus, sordidissimis dentibus, catellam nigram atque indecenter pinguem prasina involvebat fascia panemque semissem ponebat super torum atque hanc nausea recusantem saginabat. quo admonitus officii Trimalchio Scylacem iussit adduci 'praesidium domus familiaeque.' nec mora, ingentis formae adductus est canis catena vinctus, admonitusque ostiarii calce, ut cubaret, ante mensam se posuit. tum Trimalchio iactans candidum panem 'nemo' inquit 'in domo mea me plus amat.' indignatus puer, quod Scylacem tam effuse laudaret, catellam in terram deposuit hortatusque ⟨est⟩, ut ad rixam properaret. Scylax, canino scilicet usus ingenio, taeterrimo latratu triclinium implevit Margaritamque Croesi paene laceravit. nec intra rixam tumultus constitit, sed candelabrum etiam super mensam eversum et vasa omnia crystallina comminuit et oleo ferventi aliquot convivas respersit. Trimalchio ne videretur iactura motus, basiavit puerum ac iussit super dorsum ascendere suum. non moratus ille usus ⟨est⟩ equo manuque plena scapulas eius subinde verberavit, interque risum proclamavit: 'bucca, bucca, quot sunt hic?' repressus ergo aliquamdiu Trimalchio camellam grandem iussit misceri ⟨et⟩ potiones dividi omnibus servis, qui ad pedes sedebant,

adiecta exceptione: ‘si quis’ inquit ‘noluerit accipere, caput illi perfunde. interdiu severa, nunc hilaria.’

Arrival of Habinnas, who has been dining out. Fortunata enters to gossip with Scintilla, his wife. They compare jewelry.

65 Hanc humanitatem insecutae sunt matteae, quarum etiam recordatio me, si qua est dicenti fides, offendit. singulae enim gallinae altiles pro turdis circumlatae sunt et ova anserina pilleata, quae ut comessemus, ambitiosissime ⟨a⟩ nobis Trimalchio petiit dicens exossatas esse gallinas. inter haec triclinii valvas lictor percussit, amictusque veste alba cum ingenti frequentia comissator intravit. ego maiestate conterritus praetorem putabam venisse. itaque temptavi assurgere et nudos pedes in terram deferre. risit hanc trepidationem Agamemnon et ‘contine te’ inquit ‘homo stultissime. Habinnas sevir est idemque lapidarius, qui videtur monumenta optime facere.’

Recreatus hoc sermone reposui cubitum, Habinnamque intrantem cum admiratione ingenti spectabam. ille autem iam ebrius uxoris suae umeris imposuerat manus, oneratusque aliquot coronis et unguento per frontem in oculos fluente praetorio loco se posuit continuoque vinum et caldam poposcit. delectatus hac Trimalchio hilaritate et ipse capaciorem poposcit scyphum quaesivitque, quomodo acceptus esset. ‘omnia’ inquit ‘habuimus praeter te; oculi enim mei hic erant. et mehercules bene fuit. Scissa lautum novemdiale servo suo misello faciebat, quem mortuum manu miserat. et puto, cum vicensimariis magnam mantissam habet; quinquaginta enim milli-

bus aestimant mortuum. sed tamen suaviter fuit, etiam
si coacti sumus dimidias potiones super ossucula eius
effundere.' 'tamen' inquit Trimalchio 'quid habuistis 66
in cena?' 'dicam' inquit 'si potuero; nam tam bonae
memoriae sum, ut frequenter nomen meum obliviscar.
habuimus tamen in primo porcum botulo coronatum et
circa saviunculum et gizeria optime facta et certe betam
et panem autopyrum de suo sibi, quem ego malo quam
candidum; et vires facit, et cum mea re [causa] facio,
non ploro. sequens ferculum fuit scriblita frigida et
super mel caldum infusum excellente Hispanum. itaque
de scriblita quidem non minimum edi, de melle me usque
tetigi. circa cicer et lupinum, calvae arbitratu et mala
singula. ego tamen duo sustuli et ecce in mappa alligata
habeo; nam si aliquid muneris meo vernulae non tulero,
habebo convicium. bene me admonet domina mea. in
prospectu habuimus ursinae frustum, de quo cum im-
prudens Scintilla gustasset, paene intestina sua vomuit.
ego contra plus libram comedi, nam ipsum aprum sapie-
bat. et si, inquam, ursus homuncionem comest, quanto
magis homuncio debet ursum comesse? in summo habui-
mus caseum mollem ex sapa et cocleas singulas et cordae
frusta et hepatia in catillis et ova pilleata et rapam et
senape et catillum concacatum, pax Palamedes. etiam
in alveo circumlata sunt oxycomina, unde quidam etiam
improbe ternos pugnos sustulerunt. nam pernae mis-
sionem dedimus. sed narra mihi, Gai, rogo, Fortunata 67
quare non recumbit?' 'quomodo nosti' inquit 'illam'
Trimalchio, 'nisi argentum composuerit, nisi reliquias
pueris diviserit, aquam in os suum non coniciet.' 'atqui'

respondit Habinnas 'nisi illa discumbit, ego me apoculo,' et coeperat surgere, nisi signo dato Fortunata quater amplius a tota familia esset vocata. venit ergo galbino succincta cingillo, ita ut infra cerasina appareret tunica et periscelides tortae phaecasiaeque inauratae. tunc sudario manus tergens, quod in collo habebat, applicat se illi toro, in quo Scintilla Habinnae discumbebat uxor, osculataque plaudentem 'est te' inquit 'videre?'

Eo deinde perventum est, ut Fortunata armillas suas crassissimis detraheret lacertis Scintillaeque miranti ostenderet. ultimo etiam periscelides resolvit et reticulum aureum, quem ex obrussa esse dicebat. notavit haec Trimalchio iussitque afferri omnia et 'videtis' inquit 'mulieris compedes: sic nos barcalae despoliamur. sex pondo et selibram debet habere. et ipse nihilo minus habeo decem pondo armillam ex millesimis Mercurii factam.' ultimo etiam, ne mentiri videretur, stateram iussit afferri et circumlatum approbari pondus. nec melior Scintilla, quae de cervice sua capsellam detraxit aureolam, quam Felicionem appellabat. inde duo crotalia protulit et Fortunatae in vicem consideranda dedit et 'domini' inquit 'mei beneficio nemo habet meliora.' 'quid?' inquit Habinnas 'excatarissasti me, ut tibi emerem fabam vitream. plane si filiam haberem, auriculas illi praeciderem. mulieres si non essent, omnia pro luto haberemus; nunc hoc est caldum meiere et frigidum potare.'

Interim mulieres sociae inter se riserunt ebriaeque iunxerunt oscula, dum altera diligentiam matris familiae

iactat, altera delicias et indiligentiam viri. dumque sic cohaerent, Habinnas furtim consurrexit pedesque Fortunatae correptos super lectum immisit. 'au au' illa proclamavit aberrante tunica super genua. composita ergo in gremio Scintillae incensissimam rubore faciem sudario abscondit.

Secundae mensae. Boisterous singing. Habinnas and his slave. The din increases.

Interposito deinde spatio cum secundas mensas Tri- **68**
malchio iussisset afferri, sustulerunt servi omnes mensas et alias attulerunt, scobemque croco et minio tinctam sparserunt et, quod nunquam ante videram, ex lapide speculari pulverem tritum. statim Trimalchio 'poteram quidem' inquit 'hoc ferculo esse contentus; secundas enim mensas habetis. ⟨sed⟩ si quid belli habes, affer.'

Interim puer Alexandrinus, qui caldam ministrabat, luscinias coepit imitari clamante Trimalchione subinde 'muta.' ecce alius ludus. servus qui ad pedes Habinnae sedebat, iussus, credo, a domino suo proclamavit subito canora voce:

'interea medium Aeneas iam classe tenebat.'

nullus sonus unquam acidior percussit aures meas; nam praeter errantis barbariae aut adiectum aut deminutum clamorem miscebat Atellanicos versus, ut tunc primum me etiam Vergilius offenderit. plausum tamen, cum aliquando desisset, adiecit Habinnas et 'nunquam' inquit 'didicit, sed ego ad circulatores eum mittendo erudibam. itaque parem non habet, sive muliones volet sive circulatores imitari. desperatum valde ingeniosus

est: idem sutor est, idem cocus, idem pistor, omnis musae mancipium. duo tamen vitia habet, quae si non haberet, esset omnium numerum: recutitus est et stertit. nam quod strabonus est, non curo; sicut Venus spectat.
69 ideo nihil tacet, vix oculo mortuo unquam. illum emi trecentis denariis.' interpellavit loquentem Scintilla et 'plane' inquit 'non omnia artificia servi nequam narras. agaga est; at curabo stigmam habeat.' risit Trimalchio et 'adcognosco' inquit 'Cappadocem: nihil sibi defraudit. et mehercules laudo illum; hoc enim nemo parentat. tu autem, Scintilla, noli zelotypa esse, crede mihi, et vos novimus. sic me salvum habeatis, ut ego sic solebam ipsumam meam debattuere, ut etiam dominus suspicaretur; et ideo me in vilicationem relegavit. sed tace, lingua, dabo panem.' tanquam laudatus esset nequissimus servus, lucernam de sinu fictilem protulit et amplius semihora tubicines imitatus est succinente Habinna et inferius labrum manu deprimente. ultimo etiam in medium processit et modo harundinibus quassis choraulas imitatus est, modo lacernatus cum flagello mulionum fata egit, donec vocatum ad se Habinnas basiavit, potionemque illi porrexit et 'tanto melior' inquit 'Massa, dono tibi caligas.'

The arrival of the epidipnis restores order; a pièce de résistance prepared by the cook Daedalus. Curious way of serving oysters. Some disgusting economy. The hostess is inclined to dance, but slaves crowd into the room, and the noisome cook makes himself too familiar.

Nec ullus tot malorum finis fuisset, nisi epidipnis esset allata; turdi siliginei uvis passis nucibusque farsi. inse-

cuta sunt Cydonia etiam mala spinis confixa, ut echinos efficerent. et haec quidem tolerabilia erant, si non ferculum longe monstrosius effecisset, ut vel fame perire mallemus. nam cum positus esset, ut nos putabamus, anser altilis circaque pisces et omnia genera avium, ⟨'amici'⟩ inquit Trimalchio 'quicquid videtis hic positum, de uno corpore est factum.' ego, scilicet homo prudentissimus, statim intellexi quid esset, et respiciens Agamemnonem 'mirabor' inquam 'nisi omnia ista de ⟨fimo⟩ facta sunt aut certe de luto. vidi Romae Saturnalibus eiusmodi
cenarum imaginem fieri.' necdum finieram sermonem, 70
cum Trimalchio ait 'ita crescam patrimonio, non corpore, ut ista cocus meus de porco fecit. non potest esse pretiosior homo. volueris, de vulva faciet piscem, de lardo palumbum, de perna turturem, de colaepio gallinam et ideo ingenio meo impositum est illi nomen bellissimum; nam Daedalus vocatur. et quia bonam mentem habet, attuli illi Roma munus cultros Norico ferro.' quos statim iussit afferri inspectosque miratus est. et nobis potestatem fecit, ut mucronem ad buccam probaremus.

Subito intraverunt duo servi, tanquam qui rixam ad lacum fecissent; certe in collo adhuc amphoras habebant. cum ergo Trimalchio ius inter litigantes diceret, neuter sententiam tulit decernentis, sed alterius amphoram fuste percussit. consternati nos insolentia ebriorum intentavimus oculos in proeliantes notavimusque ostrea pectinesque e gastris labentia, quae collecta puer lance circumtulit. has lautitias aequavit ingeniosus cocus; in craticula enim argentea cochleas attulit et tremula taeterrimaque voce cantavit.

Pudet referre quae secuntur; inaudito enim more pueri capillati attulerunt unguentum in argentea pelve pedesque recumbentium unxerunt, cum ante crura talosque corollis vinxissent. hinc ex eodem unguento in vinarium atque lucernam aliquantum est infusum.

Iam coeperat Fortunata velle saltare, iam Scintilla frequentius plaudebat quam loquebatur, cum Trimalchio ‘permitto’ inquit ‘Philargyre et Cario, etsi prasinianus es famosus, dic et Menophilae, contubernali tuae, discumbat.’ quid multa? paene de lectis deiecti sumus, adeo totum triclinium familia occupaverat. certe ego notavi super me positum cocum, qui de porco anserem fecerat, muria condimentisque fetentem. nec contentus fuit recumbere, sed continuo Ephesum tragoedum coepit imitari et subinde dominum suum sponsione provocare ‘si prasinus proximis circensibus primam palmam.’

Reading of Trimalchio's will; his funeral directions; weeping. A bath is proposed.

71 Diffusus hac contentione Trimalchio ‘amici’ inquit ‘et servi homines sunt et aeque unum lactem biberunt, etiam si illos malus fatus oppressit. tamen me salvo cito aquam liberam gustabunt. ad summam, omnes illos in testamento meo manumitto. Philargyro etiam fundum lego et contubernalem suam, Carioni quoque insulam et vicesimam et lectum stratum. nam Fortunatam meam heredem facio, et commendo illam omnibus amicis meis. et haec ideo omnia publico, ut familia mea iam nunc sic me amet tanquam mortuum.’ gratias agere omnes indulgentiae coeperant domini, cum ille oblitus nugarum exemplar

testamenti iussit afferri et totum a primo ad ultimum ingemescente familia recitavit. respiciens deinde Habinnam 'quid dicis' inquit 'amice carissime? aedificas monumentum meum, quemadmodum te iussi? valde te rogo, ut secundum pedes statuae meae catellam ponas et coronas et unguenta et Petraitis omnes pugnas, ut mihi contingat tuo beneficio post mortem vivere; praeterea ut sint in fronte pedes centum, in agrum pedes ducenti. omne genus enim poma volo sint circa cineres meos, et vinearum largiter. valde enim falsum est vivo quidem domos cultas esse, non curari eas, ubi diutius nobis habitandum est. et ideo ante omnia adici volo: HOC MONVMENTVM HEREDEM NON SEQVITVR. ceterum erit mihi curae, ut testamento caveam, ne mortuus iniuriam accipiam. praeponam enim unum ex libertis sepulcro meo custodiae causa, ne in monumentum meum populus cacatum currat. te rogo, ut naves etiam ⟨in lateribus⟩ monumenti mei facias plenis velis euntes, et me in tribunali sedentem praetextatum cum anulis aureis quinque et nummos in publico de sacculo effundentem; scis enim, quod epulum dedi binos denarios. faciantur, si tibi videtur, et triclinia. facias et totum populum sibi suaviter facientem. ad dexteram meam ponas statuam Fortunatae meae columbam tenentem: et catellam cingulo alligatam ducat: et cicaronem meum, et amphoras copiosas gypsatas, ne effluant vinum. et urnam licet fractam sculpas, et super eam puerum plorantem. horologium in medio, ut quisquis horas inspiciet, velit nolit, nomen meum legat. inscriptio quoque vide diligenter si haec satis idonea tibi videtur: C. POMPEIVS TRIMALCHIO MAECENATIANVS HIC RE-

QVIESCIT. HVIC SEVIRATVS ABSENTI DECRETVS EST. CVM POSSET IN OMNIBVS DECVRIIS ROMAE ESSE, TAMEN NOLVIT. PIVS, FORTIS, FIDELIS, EX PARVO CREVIT, SESTERTIVM RELIQVIT TRECENTIES, NEC VNQVAM PHILOSOPHVM AVDIVIT. VALE: ET TV.'

72 Haec ut dixit Trimalchio, flere coepit ubertim. flebat et Fortunata, flebat et Habinnas, tota denique familia, tanquam in funus rogata, lamentatione triclinium implevit. immo iam coeperam etiam ego plorare, cum Trimalchio 'ergo' inquit 'cum sciamus nos morituros esse, quare non vivamus? sic vos felices videam, coniciamus nos in balneum, meo periculo, non paenitebit. sic calet tanquam furnus.' 'vero, vero' inquit Habinnas 'de una die duas facere, nihil malo' nudisque consurrexit pedibus et Trimalchionem plaudentem subsequi ⟨coepit⟩.

Encolpius tries to escape, but is forced to return and join the guests at the bath.

Ego respiciens ad Ascylton 'quid cogitas?' inquam 'ego enim si videro balneum, statim expirabo.' 'assectemur' ait ille 'et dum illi balneum petunt, nos in turba exeamus.' cum haec placuissent, ducente per porticum Gitone ad ianuam venimus, ubi canis catenarius tanto nos tumultu excepit, ut Ascyltos etiam in piscinam ceciderit. nec non ego quoque ebrius, qui etiam pictum timueram canem, dum natanti opem fero, in eundem gurgitem tractus sum. servavit nos tamen atriensis, qui interventu suo et canem placavit et nos trementes extraxit in siccum. et Giton quidem iam dudum se ratione acutissima redemerat a cane; quicquid enim a nobis acceperat

de cena, latranti sparserat; ita ille avocatus cibo furorem suppresserat. ceterum cum algentes udique petissemus ab atriense, ut nos extra ianuam emitteret, 'erras' inquit 'si putas te exire hac posse, qua venisti. nemo unquam convivarum per eandem ianuam emissus est; alia intrant, alia exeunt.' quid faciamus homines miserrimi et novi 73
generis labyrintho inclusi, quibus lavari iam coeperat votum esse? ultro ergo rogavimus, ut nos ad balneum duceret, proiectisque vestimentis, quae Giton in aditu siccare coepit, balneum intravimus, angustum scilicet et cisternae frigidariae simile, in quo Trimalchio rectus stabat. ac ne sic quidem putidissimam eius iactationem licuit effugere; nam nihil melius esse dicebat, quam sine turba lavari, et eo ipso loco aliquando pistrinum fuisse. deinde ut lassatus consedit, invitatus balnei sono diduxit usque ad cameram os ebrium et coepit Menecratis cantica lacerare, sicut illi dicebant, qui linguam eius intellegebant. ceteri convivae circa labrum manibus nexis currebant et gingilipho ingenti clamore sonabant. alii autem [aut] restrictis manibus anulos de pavimento conabantur tollere aut posito genu cervices post terga flectere et pedum extremos pollices tangere. nos, dum alii sibi ludos faciunt, in solium, quod Trimalchioni temperabatur, descendimus.

The crowing of a cock creates terror. Domestic unpleasantness between host and hostess.

Ergo ebrietate discussa in aliud triclinium deducti sumus, ubi Fortunata disposuerat lautitias [suas] ita ut supra lucernas aeneolosque piscatores notaverim et

mensas totas argenteas calicesque circa fictiles inauratos et vinum in conspectu sacco defluens. tum Trimalchio 'amici' inquit 'hodie servus meus barbatoriam fecit, homo praefiscini frugi et micarius. itaque tengomenas
74 faciamus et usque in lucem cenemus.' haec dicente eo gallus gallinaceus cantavit. qua voce confusus Trimalchio vinum sub mensa iussit effundi lucernamque etiam mero spargi. immo anulum traiecit in dexteram manum et 'non sine causa' inquit 'hic bucinus signum dedit; nam aut incendium oportet fiat, aut aliquis in vicinia animam abiciet. longe a nobis. itaque quisquis hunc indicem attulerit, corollarium accipiet.' dicto citius de vicinia gallus allatus est, quem Trimalchio ⟨occidi⟩ iussit, ut aeno coctus fieret. laceratus igitur ab illo doctissimo coco, qui paulo ante de porco aves piscesque fecerat, in caccabum est coniectus. dumque Daedalus potionem ferventissimam haurit, Fortunata mola buxea piper trivit.

Sumptis igitur matteis respiciens ad familiam Trimalchio 'quid, vos' inquit 'adhuc non cenastis? abite, ut alii veniant ad officium.' subiit igitur alia classis, et illi quidem exclamavere 'vale Gai'; hi autem 'ave Gai.' hinc primum hilaritas nostra turbata est; nam cum puer non inspeciosus inter novos intrasset ministros, invasit eum Trimalchio et osculari diutius coepit. itaque Fortunata, ut ex aequo ius firmum approbaret, male dicere Trimalchioni coepit et purgamentum dedecusque praedicare, qui non contineret libidinem suam. ultimo etiam adiecit 'canis.' Trimalchio contra offensus convicio calicem in faciem Fortunatae immisit. illa tanquam

oculum perdidisset, exclamavit manusque trementes ad faciem suam admovit. consternata est etiam Scintilla trepidantemque sinu suo texit. immo puer quoque officiosus urceolum frigidum ad malam eius admovit, super quem incumbens Fortunata gemere ac flere coepit. contra Trimalchio 'quid enim?' inquit 'ambubaia non meminit, sed de machina illam sustuli, hominem inter homines feci. at inflat se tanquam rana, et in sinum suum non spuit, codex, non mulier. sed hic, qui in pergula natus est, aedes non somniatur. ita genium meum propitium habeam, curabo, domata sit Cassandra caligaria. et ego, homo dipundiarius, sestertium centies accipere potui. scis tu me non mentiri. Agatho, unguentarius herae proximae, seduxit me et "suadeo" inquit "non patiaris genus tuum interire." at ego dum bonatus ago et nolo videri levis, ipse mihi asciam in crus impegi. recte, curabo, me unguibus quaeras. et ut depraesentiarum intelligas, quid tibi feceris: Habinna, nolo, statuam eius in monumento meo ponas, ne mortuus quidem lites habeam. immo, ut sciat me posse malum dare, nolo me mortuum basiet.'

Trimalchio reviews his past career and successful money ventures; he contemplates that in the end he must die; he calls for his funeral robes.

Post hoc fulmen Habinnas rogare coepit, ut iam desineret irasci et '*nemo*' *inquit* '*nostrum non peccat. homines sumus non dei.*' idem et Scintilla flens dixit ac per genium eius, Gaium appellando, rogare coepit, ut se frangeret. non tenuit ultra lacrimas Trimalchio et 75

'rogo' inquit 'Habinna, sic peculium tuum fruniscaris: si quid perperam feci, in faciem meam inspue. puerum basiavi frugalissimum, non propter formam, sed quia frugi est: decem partes dicit, librum ab oculo legit, thraecium sibi de diariis fecit, archisellium de suo paravit et duas trullas. non est dignus quem in oculis feram? sed Fortunata vetat. ita tibi videtur, fulcipedia? suadeo, bonum tuum concoquas, milva, et me non facias ringentem, amasiuncula; alioquin experieris cerebrum meum. nosti me: quod semel destinavi, clavo tabulari fixum est. sed vivorum meminerimus. vos rogo, amici, ut vobis suaviter sit. nam ego quoque tam fui quam vos estis, sed virtute mea ad hoc perveni. corcillum est quod homines facit, cetera quisquilia omnia. "bene emo, bene vendo"; alius alia vobis dicet. felicitate dissilio. tu autem, sterteia, etiamnum ploras? iam curabo fatum tuum plores. sed, ut coeperam dicere, ad hanc me fortunam frugalitas mea perduxit. tam magnus ex Asia veni, quam hic candelabrus est. ad summam, quotidie me solebam ad illum metiri, et ut celerius rostrum barbatum haberem, labra de lucerna ungebam. tamen ad delicias [femina] ipsimi [domini] annos quattuordecim fui. nec turpe est, quod dominus iubet. ego tamen et ipsimae [dominae] satis faciebam. scitis, quid
76 dicam: taceo, quia non sum de gloriosis. ceterum, quemadmodum di volunt, dominus in domo factus sum, et ecce cepi ipsimi cerebellum. quid multa? coheredem me Caesari fecit, et accepi patrimonium laticlavium. nemini tamen nihil satis est. concupivi negotiari. ne multis vos morer, quinque naves aedificavi, oneravi vinum — et

tunc erat contra aurum — misi Romam. putares me hoc iussisse: omnes naves naufragarunt; factum, non fabula. uno die Neptunus trecenties sestertium devoravit. putatis me defecisse? non mehercules mi haec iactura gusti fuit, tanquam nihil facti. alteras feci maiores et meliores et feliciores, ut nemo non me virum fortem diceret. scitis, magna navis magnam fortitudinem habet. oneravi rursus vinum, lardum, fabam, seplasium, mancipia. hoc loco Fortunata rem piam fecit; omne enim aurum suum, omnia vestimenta vendidit et mi centum aureos in manu posuit. hoc fuit peculii mei fermentum. cito fit, quod di volunt. uno cursu centies sestertium corrotundavi. statim redemi fundos omnes, qui patroni mei fuerant. aedifico domum, venalicia coemo iumenta; quicquid tangebam, crescebat tanquam favus. postquam coepi plus habere, quam tota patria mea habet, manum de tabula: sustuli me de negotiatione et coepi libertos faenerare. et sane nolentem me negotium meum agere exhortavit mathematicus, qui venerat forte in coloniam nostram, Graeculio, Serapa nomine, consiliator deorum. hic mihi dixit etiam ea, quae oblitus eram; ab acia et acu mi omnia exposuit; intestinas meas noverat, tantum quod mihi non dixerat, quid pridie cenaveram. putasses illum semper mecum habitasse. rogo, Habinna — puto, inter- 77
fuisti —: "tu dominam tuam de rebus illis fecisti. tu parum felix in amicos es. nemo unquam tibi parem gratiam refert. tu latifundia possides. tu viperam sub ala nutricas" et, quod vobis non dixerim, et nunc mi restare vitae annos triginta et menses quattuor et dies duos. praeterea cito accipiam hereditatem. hoc mihi

dicit fatus meus. quod si contigerit fundos Apuliae iungere, satis vivus pervenero. interim dum Mercurius vigilat, aedificavi hanc domum. ut scitis, casula erat; nunc templum est. habet quattuor cenationes, cubicula viginti, porticus marmoratos duos, susum cenationem, cubiculum in quo ipse dormio, viperae huius sessorium, ostiarii cellam perbonam; hospitium hospites capit. ad summam, Scaurus cum huc venit, nusquam mavoluit hospitari, et habet ad mare paternum hospitium. et multa alia sunt, quae statim vobis ostendam. credite mihi: assem habeas, assem valeas; habes, habeberis. sic amicus vester, qui fuit rana, nunc est rex. interim, Stiche, profer vitalia, in quibus volo me efferri. profer et unguentum et ex illa amphora gustum, ex qua iubeo lavari ossa mea.'

The mock funeral ends in an invasion by the fire department. Encolpius and his friends flee; thus the description of the Banquet comes to an end.

78 Non est moratus Stichus, sed et stragulam albam et praetextam in triclinium attulit

iussitque nos temptare, an bonis lanis essent confecta. tum subridens 'vide tu' inquit 'Stiche, ne ista mures tangant aut tineae; alioquin te vivum comburam. ego gloriosus volo efferri, ut totus mihi populus bene imprecetur.' statim ampullam nardi aperuit omnesque nos unxit et 'spero' inquit 'futurum ut aeque me mortuum iuvet tanquam vivum.' nam vinum quidem in vinarium iussit infundi et 'putate vos' ait 'ad parentalia mea invitatos esse.'

Ibat res ad summam nauseam, cum Trimalchio ebrietate turpissima gravis novum acroama, cornicines, in triclinium iussit adduci, fultusque cervicalibus multis extendit se super torum extremum et 'fingite me' inquit 'mortuum esse. dicite aliquid belli.' consonuere cornicines funebri strepitu. unus praecipue servus libitinarii illius, qui inter hos honestissimus erat, tam valde intonuit, ut totam concitaret viciniam. itaque vigiles, qui custodiebant vicinam regionem, rati ardere Trimalchionis domum, effregerunt ianuam subito et cum aqua securibusque tumultuari suo iure coeperunt. nos occasionem opportunissimam nacti Agamemnoni verba dedimus raptimque tam plane quam ex incendio fugimus.

ABBREVIATIONS

Most of the abbreviations used in the Notes will be understood by referring to pages xliv–xlvi of the Introduction. The following may need explanation: —

C. G. L. = Corpus Glossariorum Latinorum.

C.I.L = Corpus Inscriptionum Latinarum.

Archiv = Archiv für Lateinische Lexicographie.

Friedl. *Sitteng.* is explained under **B** in the Introduction, p. xliv.

Baumeister = Baumeister's Denkmäler der Klassischen Altertumswissenschaft.

NOTES.

26. Venerat iam tertius dies: the Trau manuscript alone contains the opening lines of the *Cena;* it plunges at once *in medias res.* Possibly we have here the opening of the fifteenth book of the original; hence the abruptness. *Cf.* Introd. p. xviii. If we had the concluding portion of the preceding book, the allusions in *tertius dies, tot vulneribus, praesentem procellam,* might be clear.—**liberae cenae**: commonly the dinner served to gladiators on the day before their contests in the arena (Friedl. *Sitteng.* ii. p. 385); here simply Trimalchio's 'free spread,' to which the rhetorician Agamemnon has been asked, with his pupils, Ascyltus and Encolpius. They sit near one another; *cf.* **49**, 16, *inclinatus ad aurem Agamemnonis;* **65**, 10, *risit hanc trepidationem;* **72**, 11, *ego respiciens ad Ascylton.*

—**id est expectatio liberae cenae**: these words are out of place. Possibly the fifteenth book was headed, '*Expectatio Liberae Cenae*,' and the title has been incorporated into the text by the epitomator by means of *id est.* — **quonam genere** = *quo modo:* so in the younger Seneca, whose Latinity at times strikingly resembles that of Petronius; *cf. De Beneficiis,* ii. 10, 2, *sed, si quo genere accipienti maxime profuturum erit, dabis, contentus eris te teste;* so in the plural, *Epist. Mor.* 95, 29, *armare se coepit multis generibus.* — **unus servus**: 'a slave'; but in **78**, 17, *unus praecipue servus,* 'one slave in particular.' As early as Plautus, *unus* was used in the sense of an emphatic 'any,' *ein beliebiger,* εἷς τις; *cf.* Wagner, Plaut. *Aulul.* 563, note; Ter. *Andria,* 118; so Cic. *Ad Att.* ix. 10, 2, *me haec res torquet quod Pompeium tamquam unus manipulus secutus sim; cf. De Orat.* i.

29, 132, with Wilkins's note; also Catullus, 22, 10, *unus caprimulgus*, 'an absolute bumpkin.' In these passages *unus* = *quivis, quilibet unus*, an emphatic 'any.' — **vos nescitis**: the pronoun seems redundant; *ego* and *tu* are often so used in Petr.; Introd. p. xxxvi; *cf.* Landgraf, Cic. *Pro Sex. Rosc.* p. 131.

— **apud quem fiat**: 'where the cooking's to be.' — **Trimalchio lautissimus homo**: *Malchio* is translated, in the *Glossarium Philoxeni* (*Corp. Gloss. Lat.* II. 126, 27), by ἀηδής, 'unpleasant'; thus *Trimalchio* = τρὶς ἀηδής. The gloss is supported by Martial, iii. 82, 32, *hos malchionis patimur improbi fastus. Malchio* also occurs as a cognomen in inscriptions from Cumae, Rome, Verona; Nettleship, *Contributions to Lat. Lex.* p. 552. On the force of the prefix *tri-*, *cf. trifur, trifurcifer, triparcus, trivenefica;* so in Greek, τρικυμία, 'a huge wave,' τριόρχης, τριπάλαι, τρίπαλτος. — **bucinatorem subornatum**: possibly he blew his trumpet every hour. We read of such *bucinatores* in Juv. 10, 216, *quot nuntiet horas;* Mart. viii. 67, 1, *horas quinque puer nondum tibi nuntiat.* — **quantum de vita**: 'how the time has flown'; Trim. was not lugubrious, but strenuous and methodical. —

usque hoc: for *huc usque*, a strong *adhuc; hoc* is the old and popular form of *huc*. In his letters, Cic. adheres to the form *huc*, while *hoc* occurs in those of his friends. — **in balnea sequi**: possibly some of the original description by Petr. has been omitted after these words. Encolpius and his friends had dressed, not for the banquet, but in order to go out. Having the usual preliminary bath in mind, they request Giton to attend as *pedisequus;* but arriving at the baths, they are lost in the crowds or find themselves ahead of time (which facts are omitted in this abbreviated account), and they proceed to kill time (*interim*) by strolling about, joking, and watching the games which are going on. Whether the account has been abbreviated after *errare coepimus* depends upon how much was probably omitted after *balnea sequi*. The sport described in this chapter takes place in the large room called the *sphaeristerium*. *Cf.* Marquardt, *Privatleben der Römer*, p. 281.

27. errare coepimus: *cf.* Introd. p. xl. — **pueros capilatos**: members of the *grex capillatus; cf.* Mart. ii. 57, 5. They were youths whose services were light and required grace; *cf.* **70**, 21. They were selected for their beauty, their long hair being an important element. A *conlibertus* of Trimalchio says of himself, **57**, 33, *puer capillatus in hanc coloniam veni.* Another in anger calls the boy attendant of Encolpius, **58**, 4, *caepa cirrata*, 'you frizzled onion,' and threatens *iam curabo longe tibi sit comula ista besalis*, 'I'll see to it that those little curls do you small good.' — **notavimus**: Introd. p. xl. So Mart. ii. 71, 1, *Candidius nihil est te, Caeciliane; notavi; cf.* the phrase *nota bene.* — **matellam argenteam**: an example of Trim.'s *lautitia*, with which *cf.* his private *horologium* and *bucinator*, just mentioned. Social conditions in Nero's time had many modern features, particularly in the rise of the parvenu and the ostentation of the *nouveau riche.* Ordinarily the *matella* was made of bronze or clay; Mart. alludes to a very elaborate one in *Epigram.* xi. 11, 6, *Te potare decet gemma, qui Mentora frangis | in scaphium moechae, Sardanapalle, tuae.* — **alter numerabat pilas**: Trim. plays the game like any rich man, contenting himself with simply sending the balls for others to catch on the bound; commonly the successful catches were counted, but here the failures were scored and the dead balls were left to lie where they fell. *Cf.* Marq. *Privatl.* p. 841 ff. — **Menelaus**: mentioned only here in the *Cena;* he is an instructor who assists Agamemnon. — **cubitum ponetis**: 'dine'; *cf. reclinatus in cubitum*, **39**, 4; *reposui cubitum*, **65**, 14. Many ancient monuments show the Roman resting his left arm upon a *pulvinus* while reclining at dinner. *Cf.* Marq. *Privatl.* p. 303. — **principium cenae**: Friedländer suggests that Trim. probably partook of a light lunch here, and that this explains why he appeared at table after the eating had begun. That lunches were sold at the baths is shown by Mart. xii. 19, *In thermis sumit lactucas ova lacertum Aemilius;* Sen. *Ep.* 56, 2, complains of the cries of the cake and sausage venders. Exercise was, however, practically a

part of the dinner; *cf.* Hor. *Sat.* i. 5, where Maecenas and his friends play ball before dining.

28. Longum erat singula excipere: 'it would be a long task' (but I do not); *cf.* Gildersleeve-Lodge, 254, 2. *Singula* refers to their presentation to Trim., and the exchange of greetings; scarcely to such excitement in and about the baths as Sen. describes, *Ep.* 56. 2. — **calfacti momento . . . frigidam eximus**: on *calfacti*, *cf.* Introd. p. xxxiii, **B**, 1. The suddenness of the change from hot to cold is mentioned on account of its unusualness; there seems to have been no *tepidarium*. *Cf.* the account of the Stabian Baths, Mau-Kelsey, *Pompeii*, p. 184. — **iatraliptae**: not unlike the masseurs of modern sanatoriums. The word occurs in some superscriptions to Horace, *Odes*, ii. 4; but this is its first appearance in the literature. *Cf.* Friedl. *Sitteng.* ii. p. 487. — **hoc suum propinasse**: Trim. protests that this is his precious Falernian that they had spilled; they were not to make so free with what belonged to him. With all his wealth, Trim. can be close; *cf.* **34**, *init.* — **cursoribus phaleratis**: note the evidences here of the host's *lautitia:* in using liveried runners he imitates Nero, of whom Suet. says (*Nero*, c. 30) that he travelled *armillata falerataque Mazacum turba atque cursorum.* — **chiramaxio**: on Greek words in Petr., *cf.* Introd. p. xxxiv, and Index, *Greek Words.* — **symphoniacus cum . . . tibiis**: there is much music during the dinner; *cf.* **31**, 11; so **32**, 1; **33**, 12; *cf.* Index, under *Symphonia.* — **libellus erat cum inscriptione**: Trim.'s establishment was so large that system was necessary. The Roman house was a machine in which all the powers of body and mind possessed by the slaves and freedmen were for the use of the master; Friedl. *Sitteng.* iii. 137, *Sklavenluxus.* — **pica varia salutabat**: magpies, jays, and parrots were pet birds; the Romans were fond of their chattering; *cf.* Mart. xiv. 76, *Pica loquax certa dominum te voce saluto;* vii. 87, 6, *Pica salutatrix si tibi, Lause, placet.* Crows and parrots were taught to say, "*have,*" or "*have, Caesar*"*;* Mart. iii. 95, 1; xiv. 73. On

talking parrots and magpies, *cf.* Jahn, *Persius*, *Prol.* 8. In iii. 60, Mart. complains that, when he dines out, he gets no fat bird when the game is served; *ponitur in cavea mortua pica mihi.* The *pica* is *varia* on account of its long spotted tail; Plin. *N.H.* x. 29, 41.

29. **Ceterum** = *sed.* It is so used by Petr. when he departs from the general thread to less important but humorous particulars, especially where there is a change of persons, as **52**, 18; **57**, 1. Conversely, it may be used where, after a digression, he returns to the original thread of the story. — **dum omnia stupeo**: Petr. uses *dum* throughout with either the pres. or impf. ind., and with a temporal or causal sense. *Stupeo* is trans., as in Val. Flacc. i. 149; so often in verse; so again in Petr. 137, *haec me stupente;* in **58**, 30, it is intr. — **cave canem**: see Mau-Kelsey, p. 309, on the famous *canis catenarius* in mosaics found in the floor of the House of the Tragic Poet at Pompeii; here the dog is painted on the wall *ad sinistram intrantibus.* The letters in which the warning was painted are *quadratae*, or 'hewn letters,' *i.e.*, letters used in inscriptions on *saxa quadrata;* these of course would be capitals. In **72**, 15, the *ostiarius* has a real dog, *canis catenarius* (*ingentis formae catena vinctus*, **64**, 22). — **totum parietem persequi**: Encolpius is now in the large porticus (*cf.* l. 11, *in deficiente vero iam porticu*). In houses of men of ordinary wealth the vestibule, or *fauces*, opened into the atrium; see, *e.g.*, Mau-Kelsey, pp. 308, 316. Trim. has by no means a small establishment. This porticus is not only large enough to give full scope for his *amour-propre* in its extensive mural paintings, but makes a training ground for a *grex cursorum;* **29**, 15. —

venalicium cum titulis: the first of a series of pictures illustrating the Rise of Trimalchio; here he stands for sale in a slave market, a little long-haired fellow, of whom the full-grown man says, **76**, 23, *tam magnus ex Asia veni quam hic candelabrus est.* He carries the emblem of the patron god of the business

man, since, thanks to Minerva who had given him wit, he had 'coined money' and won his freedom. The *Tituli* are the names appended to the different figures in the pictures, as on Greek vases; *cf.* Roscher, *Mythol. Lex.* i. p. 1174, or the illustrations in Miss Harrison's *Myths of the Odyssey.* — **denique dispensator**: the epitomator gives the first few and the last of the pictures on the side panels, *i.e.*, on the wall parallel with the street. These represented Trim. the slave, the office of *dispensator* being the highest to which he could rise. To the far right or left of the company as they entered, *i.e.*, on the wall at right angles with the street, are scenes from the life of Trim. the freedman. — **in tribunal excelsum**: this was his proudest moment; his wealth had given him a civil office. The scene is to be engraved on his tomb; *cf.* **71**, 29. It is a shrewd symbolism, which ascribes the elevation of his chin to Mercury's hand placed beneath it; in **43**, 12, one of the guests says of another freedman, *et quod illius mentum sustulit, hereditatem accepit.* The action in the picture is expressed by both the verb and its tense. — **Fortuna**: often seen with horn of plenty on coins; *cf.* Roscher, i. 1504 ff.; Friedl. *Sitteng.* iii. 224. — **aurea pensa torquentes**: Seneca, *Apocolocyntosis*, 4, 3–7, describes the Fates similarly deciding the career of Nero:

at Lachesis . . .
candida de niveo subtemina vellere sumit
felici moderanda manu, quae ducta colorem
assumpsere novum. mirantur pensa sorores:
mutatur vilis pretioso lana metallo,
aurea formoso descendunt saecula filo.
nec modus est illis, felicia vellera ducunt
et gaudent implere manus, sunt dulcia pensa.

— **erant Lares argentei**: *cf.* Mau-Kelsey, *Pompeii*, pp. 262–266. In **60**, 28, the names of three are given; with them was a *vera imago ipsius Trimalchionis;* it was his *genius.* The *Veneris signum* stood among them, either for its beauty, or because the goddess had first opened the road to wealth for

Trim.; *cf.* **75**, 28. — **barbam ipsius conditam esse**: the first shaving of the beard, *depositio barbae*, had for the Romans even more interest than for moderns the first clipping of a baby's curls. Trim. proposes, in **73**, 25, *tangomenas facere*, in honor of the *barbatoria* of one of his slaves. *Cf.* Juv. *Sat.* 3, 186. Trim. may have dedicated his beard to Venus. According to Dio Cass., Nero dedicated his beard to Jupiter, and celebrated the event with a festival. *Cf.* Suet. *Nero*, 12. — **interrogare ergo atriensem**: they have passed from the porticus to the atrium; the description has been condensed by the epitomator, as indicated by *ergo;* so in **31**, 8. — **Iliada**: Homeric scenes were favorite subjects for mural painting; *cf.* Miss Harrison, *Myths of the Odyssey;* Mau-Kelsey, pp. 468–474.

30. procurator: wealthy Romans had a slave of this high office to serve as general factotum or *entrepreneur* when their possessions or business got beyond their personal control. This officer might have whole *greges* of slaves subject to his authority; he was the superior of the *dispensator*, see l. 8. — **fasces erant cum securibus**: as *sevir Augustalis*, Trim. was entitled to the *fasces*, but not to the *secures*, which were an unwarranted decoration added by the artist. The bottom of the fasces terminates in a point which rests upon the beak of a ship. Inscription No. 5035 in *C.I.L.* has fasces on either side *infra acuminati* as here. Bücheler holds that the *embolum* formed part of the cornice of the door and that the two bundles of fasces drooped from it; for *imam partem* he reads *unam partem*, *i.e.*, the upper part. — **Seviro Augustali**: the *seviri Augustales* constituted a prominent society in the towns of Italy. They were wealthy men, not noble nor freeborn, but usually engaged in one of the less reputable professions or trades. In return for the honors given them at public functions, they made large gifts of money to their fellow-townsmen. They represented and maintained the observance of the worship of the emperor. They had a middle position between the nobility and the small people, and

were highly pleased when one of the former gave a friendly acknowledgment to their salutations, or spoke to them by name as *one of us.* Marq. *Stadtsverfass.* i. 197 ff. — **lucerna bilychnis**: *cf.* Mau-Kelsey, p. 365. — **III et pridie kalendas**: these two functions had already taken place, since the question is asked, **58**, 5, *rogo mensis december est?* The *Cena* must have been given in early January, while the days were cold and short; *cf.* **41**, 24, *dum versas te, nox fit . . . et mundum frigus habuimus.* — **C. noster foras cenat**: freedmen loved to be addressed by their first names; *cf.* Hor. *Sat.* ii. 5, 32, *gaudent praenomine molles auriculae.* In **50**, 1, we have *Gaio feliciter;* **67**, 1, *Gai, rogo, Fortunata quare non recumbit; cf.* **70**, 18; **75**, 4. **foras** for *foris; cf.* Introd. p. xxxviii; lit. 'dines forth to-day.' — **His voluptatibus**: these have been omitted by the epitomator. — **dextro pede**: frequently in the sense of *feliciter; cf.* Juv. 10, 5,

> *quid tam dextro pede concipis, ut te*
> *conatus non paeniteat votique peracti?*

and Friedländer's note on the line. Here it is used literally; Trim. has his superstitions; note his belief in astrology just hinted at. *Cf.* his alarm at the crowing of the cock, **74**, 1. — **ceterum ut pariter**: *cf. ceterum ego,* **29**, 1; the added thought is humorous, parenthetic, and of minor importance. — **despoliatus**: 'stripped'; *cf.* **49**, 11. — **subducta . . . in balneo**: stealing clothes at the baths was common in Athens as well as in Rome; *cf.* Plaut. *Rudens,* 384; Catullus, 33, 1, *o furum optime balneariorum,* and Ellis's note. The punishment for such thefts was severe. Title 47, 17 of the *Digesta* treats particularly *de furibus balneariis; cf.* Marq. *Privatl.* p. 281.

31. quid ergo est? 'Well! what of it?' Petr. has this phrase five times; it is common in the philosophic writings of the younger Seneca. — **tam grandi** = *tanto;* so **86**, *tam grande munus;* **92**, *pondus tam grande;* **108**, *tam grande facinus.* Although *grandis* (not *magnus*) has left its descendants in the

romance languages, *tam magnus* is the commoner plebeian substitute for *tantus* as late as the time of Petr. — **stupentibus**: 'to our consternation.' — **ad summam**: *cf.* Introd. p. xl, **E**, 5; this phrase is frequent in Seneca; *cf. De Otio*, 5, 13, *ad summam quaero an ex praeceptis suis vixerint Cleanthes . . . Zenon;* so Cic. *De Off.* i. 149, *ad summam ne agam de singulis; cf.* Hor. *Epis.* i. 1, 106; so Juv. 3, 79, *in summa non Maurus erat neque Sarmata nec Thrax; cf.* Hand, *Tursellinus*, p. 130. — **vinum dominicum**: Juv. describes in *Sat.* 5, 24 ff. how different wines are set before their guests by rich patrons; *cf.* Friedl. *Sitteng.* i. 386 ff. Martial, iv. 85, quoted by Burmann, tells how the rich patron sometimes used cups of alabaster so that the difference of quality in the wines might not be detected:

> *Nos bibimus vitro, tu murra, Pontice. Quare?*
> *Prodat perspicuus ne duo vina calix.*

When it was said to Pliny (*Epp.* ii. 6) that he must find his custom expensive of having but one quality on his table, he replied that it was not, for his wine was all cheap. Friedl. has noted the senarius: *vinúm domínicum mínistratóris grátia ést.*

— **Tandem ergo discubuimus**: the first two words are those of the epitomator, who thus resumes after omitting a part of the original; so in **52**, 13; he uses *tandem* alone in **53**, 23; *ergo* alone **61**, 1; **64**, 37; **29**, 20; *igitur*, **74**, 15. *Discubuimus* is used of one person in **57**, 4; **67**, 5; **70**, 29, for *accumbere* or *recumbere;* so Juv. 5, 12 and 6, 434. That the company is a large one is seen from the number who take part in the conversation: Trimalchio, Agamemnon, Ascyltus, Encolpius, Diogenes, Hermeros, Niceros, Phileros, Plocamus, I. Proculus, Echion, Ganymedes, Seleucus, Dama; the couches must have been large enough also to accommodate five or more apiece, since Habinnas and his wife come in later and recline with them. The triclinium was, therefore, an unusually large one. There are also numerous slaves passing continually, and several scenes take place which require room. Such crowding was once considered undignified (Cic. *In*

Pis. 27, 67); for four on one couch, *cf.* Hor. *Sat.* i. 3. *Cf.* Mau-Kelsey, pp. 256–260, on the Pompeian dining-rooms; Trimalchio's must have been larger than even the largest (25 × 33 ft.) mentioned on p. 259. — **pueris Alexandrinis**: in **34**, 9, are *duo Aethiopes;* in **35**, 14, an *Aegyptius puer;* in **68**, 8, a *puer Alexandrinus.* The most honored slaves were not only those associated with the master in his business, or literary and leisure hours, but also, toward the end of the Republic, his musicians and pantomimes, and particularly *pueri Alexandrini* who were much sought on account of their loquacity; *cf.* Statius, *Silv.* v. 5, 66.

Non ego mercatus Pharia de puppe loquaces
delicias, doctumve sui convicia Nili
infantem, lingua nimium salibusque protervum
dilexi.

Marq. *Privatl.* p. 151. — **aquam nivatam**: *ex nivibus facta = nivea aqua*, Mart. xii. 17, 6. *Cf. Corp. Gloss. Lat.* VI., p. 740. — **pantomimi chorum**: 'one would think he was in the green-room of a theatre instead of in the dining-room of,' etc. Originally pantomime was the rhythmic performance of a notable scene from some play; but as it rose to the dignity of artistic dancing, song naturally accompanied it. Pylades, 22 B.C., added an orchestra, consisting of the syrinx, cymbals, zither, lyre, and, for marking time, the scabellum; Friedl. *Sitteng.* ii. 453.

— **locus . . . primus servabatur**: the conventional place for the host is the *summus in imo;* here Trim. takes the *summus in summo; cf.* Marq. *Privatl.* p. 304; Mau-Kelsey, p. 257. — **in promulsidari**: upon this the *gustatio* (sometimes called *gustus*, or *promulsis* when served with wine and honey) was brought in, forming a course preliminary to the dinner proper. Soft eggs usually formed part of it; hence Horace's *ab ovo usque ad mala*, 'from oysters to coffee.' Here the guests have olives, strained honey with poppy seeds, sausages, damascenes, and sliced pomegranate, from which to choose. — **asellus Corinthius**: Trim.

explains in c. **50** the origin of this variety of bronze. — **bissacio**: here only in Lat. lit.; in glosses and in Pseudoacron's schol. on Hor. *Sat.* i. 6, 106, it appears in the fem.; *pera quam dicunt bissaciam quia pauperes quum insidunt iumentis post se sarcinas habent.* It survived as a fem. in the Romance languages, and was probably a plebeian word. — **inscriptum erat et argenti pondus**: in **33**, 17, engraved silver spoons (*cochlearia*) are mentioned; in **59**, 20, a platter (*lanx*) is described as *ducenaria* (adopting Friedländer's reading); in **67**, 22, scales are actually brought in to test the correctness of the inscription. *Cf.* Friedl. *Sitteng.* iii. p. 124. — **Syriaca pruna**: this fruit was being successfully cultivated in Italy; *cf.* Plin. *Nat. Hist.* xv. 43, *Damascena a Syriae Damasco cognominata, iam pridem in Italia nascentia.* — **granis Punici mali**: 'pomegranate'; so Mart. vii. 29, 10, *Punicorum . . . grana malorum;* i. 43, 6, *Punica grana.*

32. ad symphoniam allatus est: to the tune of 'Hail to the chief!' *cf.* **28**, 11. — **adrasum excluserat caput**: what amused the guests was the sight of the old man's bald head lost amid so many dainty sofa cushions. He seems to have copied some of the habits of his old master, Maecenas; *cf.* Sen. *Epis.* 114, 4 and 6, *quo modo ambulaverit [Maecenas] quam delicatus fuerit . . . sic apparuit ut pallio velaretur caput exclusis utrimque auriculis.* — **circaque oneratas**: 'and around his well-padded neck he had put a broad-striped napkin with fringes hanging to either side.' *Veste:* the generous folds of his *pallium.* — **mappam**: napkins are first mentioned by Horace, *Sat.* ii. 8, 63, though their use, at least in polite company, was much older. The host provided them; but guests frequently brought their own in order to take away the apophoreta. That napkins were sometimes stolen by guests is evident from Mart. *Epig.* xii. 29. — **sinistrae manus anulum . . . subauratum**: when the cock crows, **74**, 4, he shifts the ring to his right hand; sculptured monuments show that men as a rule wore the ring on the fourth finger, probably of the left hand; Marq. *Privatl.*

p. 701; Plin. *Nat. Hist.* xxxiii. 24. Trim. could wear a pure gold equestrian ring only when actually serving as *sevir;* on his tomb he desires to be represented wearing five gold rings while holding the office of *seviratus*, **71**, 30. The Emperor Claudius punished a number of freedmen who wore these rings unlawfully; Friedl. *Sitteng.* i. 294. — **armilla aurea**: another is described in **67**, 20; the custom of wearing armlets and bracelets came to Rome from the Orient. *Cf. 2 Samuel*, i. 10.

33. pinna . . . dentes perfodit: the action suits the words which follow; Trim. had probably already had something to eat; see note on *principium cenae*, **27**, 15. Martial, xiv. 22, speaks of various toothpicks:

> *Lentiscum melius: sed si tibi frondea cuspis*
> *Defuerit, dentes pinna levare potest.*

—**absentivos morae**: *cf.* Introd. pp. xxxiii and xxxiv, 2. Adjectives in *-ivus* belong to the *Sermo Pleb.* and are found in Plautus (*e.g.*, *abditivus*, *ascriptivus*, *collativus*, *subditivus*), Terence and Cato; *cf.* also *C.I.L.* II. 3444. Similar forms which occur in the later Latin, as, *e.g.*, *primitivus*, are given in Rönsch, *Itala und Vulgata.* — **aureos . . . denarios**: *denarii* were of silver; gold coins (*nummi*) are meant which in size resembled *denarii*. *Cf.* **44**, 29, and Plin. *Nat. Hist.* xxxiv. 7, 37, where *denarius aureus* refers to gold pieces of foreign coinage. This game in which coins were used instead of the usual ebony and glass pawns is, according to Friedl., the *ludus duodecim scriptorum* described in Marq. *Privatl.* p. 857; we know only that there were twenty-four checks, twelve on each side, and that the pawns were moved according to the throws of the dice. *Cf.* Harpers' *Dict. Antiq.* p. 562. — **omnium textorum**: so Juv. (3, 294) uses *sutor* of common folk in general. The ref. is to "Billingsgate." — **dicta** = 'witticisms.' — **repositorium allatum est**: a second course in the *gustatio* is unusual; it is evidence of the *lautitia* of the host; *cf.* also **32**, 1. Without this second course, however, the dinner

would not have had its usual progress, *ab ovo usque ad mala.* — **mehercules**: *cf.* Introd. p. xxxix, **D**, and Index. In early comedy the form *hercle* is the commoner; but the longer forms grow in frequency until in Seneca, Petronius, and Apuleius (*Metamorphoses*), *mehercules* prevails almost exclusively. — **cochlearia . . . selibras pendentia**: the *cochlear* is strictly a small spoon, having a round bowl and a long-pointed handle. It was used in eating eggs and snails (*cochleae*), whence the name. The modern teaspoon is more like the *ligula; cf.* Marq. *Privatl.* p. 314, and Martial, xiv. 121, under the lemma, *Cochlear*,

> *Sum cochleis habilis sed nec minus utilis ovis;*
> *Numquid scis, potius cur cochleare vocer?*

That the *cochlear* was usually very small and not so heavy as the *ligula* is apparent from Martial viii. 71, 9–10:

> *Octavus ligulam misit sextante minorem;*
> *Nonus acu levius vix cochleare tulit.*

'Für Martial sowie für die allgemeine anschau ist das cochleare das winkigste hohlmaas das überhaupt vorkommt,' Hultsch. Trim.'s *cochlearia*, however, weighing each a half pound, are immensely large; probably their weight was engraved upon them, as upon the edges of the *lances;* **31**, 23. — **ficedulam . . . circumdatam**: the sight of this little fig-pecker (or reed-bird) buried in the yolk *ex farina pingui* explains why Encolpius imagined his egg *in pullum coisse.*

34. **lusu intermisso**: the game described in the preceding chapter. — **iterum mulsum sumere**: that this was but a formal request, which the guests were to decline, is evinced by the suddenness with which the *gustatoria* are removed. Columella, 12, 41, gives the receipt for making *mulsum*. An amphora found in Pompeii has inscribed upon it the word *mulsum; cf.* Mau-Kelsey, p. 496. — **symphonia**: *cf.* **28**, 11; **32**, 1; on *choro cantante, cf.* **31**, 15. The description suggests how thoroughly

Trim. believed that 'order is Heaven's first law'; the *symphonia* and the *chorus* suggest the bell-tapping and the marching exercises of a schoolroom. That Trim. is a vigorous disciplinarian is shown in the following sentence; *cf.* also **52**, 10; **53**, 13; and **74**, 16 f. — **supellecticarius**: on the great variety of slaves (controlled by the *atriensis*) who saw to the different parts of the house and each particular belonging, *cf.* Marq. *Privatl.* pp. 142, 143. — **coepit everrere**: 'began (*i.e.*, proceeded) to clean up.' *Cf.* Introd. p. xl, **E**, 2. — **Aethiopes capillati**: their long hair marked them as not full-blooded Africans. *Pueri Alexandrini* are mentioned in **31**, 8, and **68**, 8, and an *Aegyptius puer* in **35**, 14. — **harenam in amphitheatro spargunt**: in the pauses in gladiatorial contests the blood-stained ground was spaded over and covered with sand; *cf.* Martial, ii. 75, 5:

Nam duo de tenera puerilia corpora turba
sanguineam rastris quae renovabat humum.

— **elegantias**: the vagueness of reference in this plural form shows that the original account is abridged here. — **aequum Mars amat**: each guest is to dine, as it were, *aequo Marte*, by having his individual table, upon which his food will be brought, from the centre table. For the usual arrangement of the table and the couches see Marq. *Privatl.* 302 ff.; Harpers' *Dict. Class. Ant.* p. 1606. — **amphorae . . . gypsatae**: with this Falernian wine and the *ferculum* described in the following chapter the *gustatio*, or prelude to the *Cena*, comes to an end. An old Roman cellar was excavated near the Porta Flaminia in Rome in which many amphorae were found standing in a row in sand; *cf.* Marq. *Privatl.* p. 647. The amphorae in which wine was stored were stopped with terra cotta corks and pitch or plaster, very much as to-day carboys containing acid are sealed. The vintage of the wine was inscribed either upon the amphora itself or upon a tag (*pittacium*); *cf.* Marq. *Privatl.* p. 461.

— **Falernum Opimianum**: Opimius was consul, B.C. 121. It was upon this passage that Mommsen based his argument for

the year B.C. 21, as the date of the *Cena*. Cicero, *Brut.* 83, 287, writing in B.C. 46, says that Opimian wine was too old. It was at its best when fifteen or twenty years old. Petr. gives us here only a bit of the reckless bragging of Trim. It is moreover doubtful whether Falernian wine was famous as early as the consulate of Opimius. Exaggeration of the age of one's wines was not uncommon; *cf.* Martial, viii. 45, 4 and iii. 62, 1. — **tengomenas faciamus**: 'let us do the whistle-wetting act.' Bücheler suggests that Trim. is here using *tengomenas* (which does not occur outside of Petr.) as an acc. plu. fem. object of *faciamus*, on the analogy of *kalendas facere*, and that he mistakes it for a participle and has no more difficulty in saying *tangomenas facere* than in saying, *e.g.*, *epagomenas facere*. The origin and strict sense of *tengomenas* are obscure; there is no better explanation than that of Reinesius who connects it with Alcaeus, frag. 39, *τέγγε πνεύμονας* (= tangomenas) *οἴνῳ*, 'wet thy lungs with wine.' Robinson Ellis, *Class. Rev.* 1892, p. 116, suggests *τέγγωμεν ἶνας*, 'let us wet our muscles,' *i.e.*, 'soak ourselves.' Of the two, however, the former seems the more plausible. Heraeus, in the *Vahlenfestschrift*, 1901, suggests that this word is the title of a comedy or mime, Τεγγόμεναι, = 'die beschwippsten weiber,' and compares with it such titles as the Συμβαλλόμεναι of Epinikos, or the Συνεργαζόμεναι of Herondas. The spelling *tangomenas* in the Ms. for *tengomenas* is due to the confusion which is further illustrated in the analyzing of compounds like *contingo*, *attingo*, which the popular mind was more inclined to take from *tango* than from *ting(u)o*. So in Petr. **66**, 11, we have *de melle me usque tetigi*, though the verb has less of the meaning of *tango* than of *tingo*. — **larvam argenteam**: a very small jointed silver skeleton has been found similar to the one here mentioned. *Cf.* drawing in *Archaeol. Anzeig.* 1889, p. 106. This trick of Trim.'s suggests the Egyptian habit referred to in Herodotus ii. 78 and Plutarch, *Isis et Osiris*, 17. Puteoli, the chief port of trade with Egypt, was not far from the estate of Trim. — **ergo vivamus**: that Trim. was a maker of verse appears from **41**, 14. — In putting two hexameters before his

pentameter, however (a form of tristich which is not uncommon on the tombstones of illiterate people), Trim. shows the earmarks of his humble origin. That these triplets could be composed off-hand without difficulty, probably because they had a popular jingle, is seen in **55**, 5. With the first of Trim.'s verses, *cf.* Plaut. *Capt.* 22 and 51; with his second, *cf.* Hor. *Od.* iv. 7, 15 and 16.

35. ferculum est insecutum: an unusual conclusion of the *gustatio*, which Trim. has thus made to consist of three parts, exclusive of the wines, (*a*) the *gustatio lauta* in which the *asellus Corinthius* figured, (*b*) the *gallina lignea* with the *pavonina ova*, (*c*) the present zodiacal piece. *Laudationem* refers to the sentiment in the preceding triplet (a *laudatio funebris*). We need not suppose therefore that the original has been condensed. — **convertit oculos**: 'drew the eyes'; so Cic. *in Catil.* 4, 1, 1, *in me omnium vestrum ora atque oculos esse conversos;* Seneca, *De ira*, ii. 11, 3, *totum in se populum convertit.* — **structor**: one of the *familia urbana*, '*qui fercula docte componat*,' Juvenal, *Sat.* 7, 184; *cf.* Marq. *Privatl.* p. 146. Servius on *Aen.* i. 704, says *struere = ordinare, componere; unde structores dicuntur ferculorum compositores.* He occurs in inscriptions; *cf.* *C.I.L.* VI. 4034; 9045; 9046. — **super arietem**: we have here one of the earliest enumerations of the zodiacal signs in strictly Latin literature. The *astronomica* of Hyginus, which also gives the list, is not many years earlier. On *cicer arietinum*, 'a bumptious chickpea,' *cf.* *chickpea* in the *Cent. Dict.* Plin. *Nat. Hist.* xviii. 124, says that it is *arietino capiti simile, unde ita appellant.* — **super cancrum coronam**: perhaps because the centre of this constellation has a circular or elliptical form. *Cf.* what Trim. says in **39**, 21; this is the only sign which has no edible piece placed over it.

— **super leonem ficum Africanam**: possibly because the lion (more correctly the panther) was called *Africana;* or, as Friedl. suggests, because the sun passes through Leo in summer,

and Africa was to the Romans a perpetual summer. — **oclopetam**: 'augenzieler' (Friedl.). What kind of an animal this 'eye-seeker' was is uncertain; it may be a raven; and we may have here a humorous reference to that bird, whose habit of pecking out eyes is proverbial. *Cf.* Isidor 13, 7, 43, *corvus: hic prior in cadaveribus oculum petit.* That birds of the raven variety were eaten appears from Mart. iii. 60, 8; *cf.* Friedl. iii. p. 17. — **capricornum locustam**: since the lobster's claws suggest a pair of horns. — **aquarius anserem**: probably since the wild goose is a water-bird. — **atque ipse . . . extorsit**: 'and Trim. himself murdered a song from the mime of the "Garlic eater."' *Cf.* note on *centonarius*, **45**, 1, and Wölfflin, *Rhein. Mus.* xliii. 308. — **suadeo cenemus**: *i.e.*, *suad. ut cenemus; cf.* **58**, 7, 18, 41; **74**, 43; Plaut. *Trin.* 591, 681; *Asin.* 644.

— **hoc est in. cenae**: 'here begins the Cena'; *in.* = *initium* (Reiske). If this be the correct interpretation, these four words have probably slipped into the text from a marginal note made by an ancient copyist or reader of Petronius, who saw that the *Cena* proper actually begins here.

36. tripudiantes: in marked contrast to the *tristitia* with which the guests were about to apply themselves *ad tam viles cibos.* Old glosses give *gaudium* = *tripudium, cf. Corp. Gloss. Lat.* VI. 484. — **superiorem partem repositorii abstulerat**: by this removal of the zodiacal cover with its false bottom the transition is made from *gustatio* to *cena*, hence the ceremonious *ad symphoniam tripudiantes.* — **methodio**: only here in Latin literature; in the glosses, where it also occurs, it = *μεθοδεία*, 'deception'; *cf.* Paul, *Epist. to the Ephesians*, iv. 14, *πρὸς τὴν μεθοδείαν τῆς πλάνης*, 'against the wiles of error.' — **scissor**: properly the slave who did the carving; often, however, the *structor*, who prepared the dishes (*cf.* **35**, 5), did this also. The *scissor* was given a very exact and careful schooling in order to perform his art with rhythm and grace; *cf.* Marq. *Privatl.* 146; Seneca,

De brevit. vitae, 12, 5; *Epis.* 47, 6; *De vit. beat.* 17, 2. In Juv. 9, 109, he is called a *carptor.* — **essedarium . . . pugnare**: there were probably in Rome and elsewhere in Italy in Petronius's time gladiators who reproduced the famous chariot fighting of the Celts and Britons, described by Caesar, *Bell. Gall.* iv. 33; v. 15 and 19. *Cf.* below **45**, 17, *mulierem essedariam*, and Friedl. ii. 534.

— **hydraule cantante**: Burmann's warning is hardly necessary, *cave capias de illis, quae nostris, quorum usus in templis, similia sunt.* He understands that the accompaniment is made by a *tibicen qui fistula, cuius canales aqua implebantur, canebat et essedarium quasi classico incendebat;* this would suggest the sound which children to-day make with a kind of water-whistle. That Nero was fond of *organa hydraulica novi et ignoti generis* (about whose nature we are therefore in the dark) appears from Suetonius, *Nero*, 41. Quint. ix. 4, 11 and i. 10, 25 describes the expressiveness of the water-organ and its power over the feelings of an audience. On its construction *cf.* Chappell, *History of Music*, p. 325. — **non erubui** = *duravi*, c. **41**, 4. — **qui supra me accumbebat**: *cf.* **57**, 4. Hermeros is the name of this neighbor; *cf.* **59**, 3.

37. longe accersere fabulas: 'to draw all I could out of him.' — **huc atque illuc discurreret**: so Seneca, *Apocolocyn.* 9, *Hercules, qui videret ferrum suum in igne esse, modo huc modo illuc cursabat.* — **nummos modio metitur**: this form of expressing great wealth is common in Greek and Latin as in English; see Otto, *Sprichwörter*, p. 225. So Cic. *Philipp.* 2, 38, 97, *itaque tanti acervi nummorum apud istum construuntur, ut iam expendantur, non numerentur pecuniae; cf.* Plaut. *Stichus*, 587, *mihi medimnum mille esse argenti velim;* so Juv. 3, 220; Xenoph. *Hellen.* iii. 2, 27. — **modo modo**: 'only yesterday'; *cf.* **42**, 6, and **46**, 30. — **genius tuus**: the deification of the emperor did much to develop this mode of addressing a man indirectly by his abstract *alter ego.* Nero may be 'Divinity' (in *Quo Vadis*),

but ordinary people are 'your spirit,' 'your genius.' So in English 'your highness,' 'your honor.' *Cf.* **62**, 35; **75**, 4; **53**, 7; Roscher, *Mythol. Lex.* 1, 1619; Baumeister, *Denkm.* p. 593; Mau-Kelsey, *Pompeii*, 263–267. — **panem accipere**: so Diphilus, frag. 91 (Kock), *παρ' ἧς τὸν ἄρτον ἡ κύων οὐ λαμβάνει*; *cf.* Alexis, frag. 73 (Kock). — **nec quid nec quare, in caelum abiit**: 'and so she has gone soaring aloft and away from us, and I don't know how or why.' So Cic. *Ad Att.* ii. 19, 2, *Bibulus in caelo est nec quare scio*; *cf.* ii. 20, 4; ii. 9, 1; ii. 21, 4; and Hor. *Odes*, i. 1, 36, *sublimi feriam sidera vertice.* *Cf.* Index, under *Alliteration.* — **topanta est**: 'is all' to him; a common Greek expression; *cf.* Herod. i. 122, *ἦν τέ οἱ ἐν τῷ λόγῳ τὰ πάντα ἡ κυνώ*; Eurip. *Orestes*, 730, *πάντα γὰρ ταδ' εἶ σύ μοι.* So Ovid, *Epist.* 12, 161, *qui nobis omnia solus erat.* Fortunata is brought down from her top notch at the end of the *cena*; *cf.* **74**, 26. — **ad summam, mero**: *cf.* Introd. p. x, 4 and 5. On the thought, *cf.* Plaut. *Bacch.* 699:

> CH. *Quid dixit?* MN. *si tu illum solem, sibi solem esse dixeris,*
> *se illum lunam credere esse, et noctem, qui nunc est dies.*

— **saplutus**: Introd. p. xxxiii, **C**, 2; similarly zeta appears as *s* in *C.I.L.* I. 1047 and 1299, in *Setus*, = *Zetus*. The proper name *Saplutius* occurs on a votive offering found at Mainz; in *C.I.L.* VIII. 7219, the form is *Zaplutius.* — **lupatria**: 'dieser Racker' (Friedländer). The word is of uncertain derivation and meaning. It ought to contain some complimentary reference to Fortunata's keenness. Büch., taking the first element to be *lupus*, suggests that it = *λυκάνθρωπος*, *versipellis quae incognita appareat.* Friedl. takes it in a contemptuous sense (= etwa 'hurenmensch'), and suggests *lupatria* : *lupa* : : *πορνεύτρια* : *πόρνη*; for this derivation the formation of the word *poetria* affords some support. — **sicca sobria**: 'sober and steady'; *cf.* Index, under *Alliteration*. This was a current phrase under the empire; *cf.* Mart. xii. 30, 1, *siccus sobrius est Aper*; Senec. *Vita beata*, 12, 4; *Epist.* 18, 4, and 114, 3. — **pica pulvinaris**: 'a regular my

lady's magpie.' The *pica* is *pulvinaris* because it is tame and has the freedom of its mistress's room and may perch *in pulvinari* by her side. — **quem amat, amat**: *cf.* Publil. Syrus, 6, *aut amat aut odit mulier, nil est tertium.* — **qua milvi volant**: Hermeros has in mind the proverb, *quantum milvi volant*, of which the scholiast on Pers. 4, 26, *quantum non milvus oberret*, is reminded. *Cf.* schol. on Juv. 9, 55, *tot milvos intra tua pascua lassos*, viz., *nec milvi ea transvolare possunt.* — **nummorum nummos**: 'and such heaps of money'; this suggests Hebrew forms of expression, like 'song of songs,' 'holy of holies,' 'lord of lords'; so Soph. *Oed. Tyr.* 464, ἄρρητ' ἀρρήτων; *Philoctet.* 65, ἔσχατ' ἐσχάτων κακά. *Cf.* Plaut. *Capt.* 825, *regum rex regalior.* Possibly *olim oliorum*, in **43**, 25, is analogous. Landgraf, *Berl. Phil. Woch.* 1892, p. 755. — **babaecalis in rutae folium coniciet**: 'he can knock any one of these simpletons into a cocked hat.' *Cf.* **67**, 18, *sic nos babaecali* (Heinsius, for *barcalae*) *despoliamur;* in both passages, *babaecalus* = 'poor fool.' In Arnobius, 4, 22 (p. 159, l. 11, in Reiffersch.), it has the sense of *libidinosus.* It may be derived from βάκηλος, reduplicated to express intense disgust, then by "volksetymologie," wrongly connecting it with βαβαί, altered in the quantity of the second and third syllables. Gröber derives it directly from βαβαί, leaving the penult, however, unexplained. The origin of *in rutae folium conicio* is obscure; it recurs in **58**, 16, and = *redigere in angustias. Cf.* Mart. xi. 31, 17. Burmann explains: *agit de immensa multitudine servorum, qui quotannis in contuberniis suis prolem foecundam et vernaculam turbam domino suo proferebant. sed ait illum non curare hanc copiam, quin quemvis ex istis mulierosis in rutae folium coniceret, id est, medicamentis steriles faceret; hanc enim vim rutae esse docet praeter alios Plinius*, xx. 13, 51.

38. nec est quod putes: so Plaut. *Merc.* 317, *nihil est iam quod mihi succenseas;* Gildersleeve-Lodge, 525, 1, note 2. — **credrae**: properly the lemon, *citrus;* by some confusion this latter was also called *cedrus*, whence the mod. Ital. *cedro*. The inser-

tion of *r* gives a form analogous with *draucus* for *daucus*, *frustrum* for *frustum; cf. Gram. Latini*, IV. 198, 30; 199, 3. In l. 10, *culcitras* is for *culcitas*. — **lacte gallinaceum**: things as rare as hens' teeth he has home-grown; *cf.* Lucian, *περὶ τ. ἐ. μισθῷ συνόντων*, § 13, *καὶ ἕξεις τὸ τῆς Ἀμαλθίας κέρας. καὶ ἀμέλξεις ὀρνίθων γάλα*. *Lacte* is an early and late popular form of *lac* (Neue, *Formenlehre*, I. 239), from which have come the Span. *leche*, Port. *leite*, French *lait*, Ital. *latte* (Grober, *Archiv*, III. 274); it is also found in glosses; *cf. C.G.L.* VI. 616; *lactem* occurs in **71**, 2. *Cf.* Wagener, *Neue Phil. Rundschau*, 1899, p. 73. — **culavit in gregem**: 'and had him serve his ewes.' The best Italian sheep were those of Apulia, Calabria, and particularly Tarentum, where, as in Attica and a few other places, the sheep were covered with coats, in order to keep the wool pure and to produce those gauzy woolen fabrics which were celebrated in Lucian's time; Lucian, *Rhet. Praec.* 15; Hor. *Odes*, ii. 6, 10. *Culare*, from *culus*, 'the hinder parts,' is at the base of the Eng. *recoil*, Fr. *reculer*, Ital. *rinculare; cf.* Gr. *πυγίζειν*. — **obiter . . . fient**: 'and at the same time his native bees will be a little improved by crossing with the Greek ones.' *Obiter* = *simul* here, as in **31**, 11; **34**, 15; so in Sen. *De ira*, iii. 1, 3; Juv. 3, 241; 6, 481.

— **ecce . . . scripsit**: 'and mark you, sir! he wrote'; the interj. is livelier than *ad summam* above, l. 2. — **illi . . . boletorum mitteretur**: *illi* = *sibi*, as freq. in Sallust; *cf.* Sen. *Epis.* 48, 8; Juv. 13, 203. In fact, *ille*, as well as *ad summam*, is one of the peculiar usages of Hermeros; *cf.* **56**, 9, *oves quod lana illae* (= Fr. *elles*), the pronoun being entirely unnecessary in pure Latin. In superseding *se*, *ille* points to the later romance development; Heraeus, *Vahlenfestschrift*, 1901. The *boletus* is a first-class mushroom; *cf.* Juv. 5, 147, *fungi ponentur amicis, | boletus domino*. — **nam mulam . . . nata sit**: '(and all he has is of the best) for'; a similar omission of the fact for which the *nam*-clause adduces a proof occurs in **48**, 22; **52**, 6; **53**, 29; **56**, 6; **63**, 4; *cf.* Juv. 10, 204, and Mayor's and Friedländer's notes on the line; see Index, under *nam*. — **ex onagro**: this

shows the excellence of his breed; for the ordinary breeding, *cf. Lat. Anth.* (Meyer), 1, 387:

> *Burdonem sonipes generat commixtus asellae.*
> *Mulus ab Arcadicis et equina matre creatus.*

— **culcitras**: hence Sp. *colcedra*, Ital. *coltriche*, featherbed; it is the popular form of *culcita*. In many Mss. of Cic. *Tusc.* (iii. 46) and Suet. *Tiber.* (54) the spelling with *r* occurs as a variant. — **conchyliatum**: not so deep a purple or violet as the Tyrian dye, Marq. *Privatl.* p. 508. — **valde sucossi sunt**: with reference to their wealth. *Valde* is a favorite with Petr. as with Cicero, who first brought it into use in the sense in which it occurs here; see Index, *sub voc.* On the form *sucossi*, *cf. dignitosso*, **57**, 36. So *C.I.L.* IV. 1830; *cf.* Olcott, *Word Formation*, p. 208, Schönwerth-Weyman, *Archiv*, V. 12. — **imus in imo**: this is Pompeius Diogenes, l. 20; his place is uncertain; it is not the *libertini locus*, since this is occupied by Proculus, l. 22; *cf.* Marq. *Privatl.* p. 304. — **octingenta**: *sc. millia sestertium*, about $34,000, double the property qualification of equites. — **quomodo dicunt**: '*comme on dit.*' — **Incuboni**: the story of the dwarf who guards the treasure, but can be made to reveal its hiding-place when his cap is stolen from him, is ancient as well as modern. Siegfried recovers the Rhine treasure by getting possession of the cap of Alberich. *Incubo* is not only an imp creating terror, like Pan and the satyrs, but a treasure god, as here. He shares this latter honor with Hercules; *cf.* Hor. *Sat.* ii. 6, 15, with Wickham's note; Pers. 2, 10, *o si | sub rastro crepet argenti mihi seria dextro Hercule;* Ramsay's note on Plaut. *Mostell.* p. 168. *Cf.* Roscher, *Myth. Lex.* II. 128. —

est sub alapa . . . male: 'aber er will hoch hinaus, und gönnt sich das beste' (Friedl.); *i.e.*, 'he is a high-flyer and looks out for number one.' R. Ellis: 'the man, however, is a lick-spittle;' Nettleship: 'he may still be slapped.' This last explanation rests on schol. ad Pers. 5, 75: as often as they manumitted a

slave, they gave him an *alapa* (the manumission stroke) and led him about, thus confirming his freedom. Bücheler: 'er ist aber noch kein fertiger reicher, vielmehr in der Mauser begriffen;' *i.e.*, 'he is no rich man, but rather getting there;' the *alapa* being the longed-for all-in-all ceremonial which shall make of him a new man; he is *adhuc sub iudice.* Friedl. would emend to *sufflatus*, 'puffed up.' *Cf. C.G.L.* VI. 47, where *alapus* = *qui propter mercedem alapas patitur*, 'a boot-lick.' Heraeus, *Sprache des Petron.*, suggests *subalapo* or *subalapator*, 'braggart,' on the analogy of *alapari*, a low Latin verb, = *gloriari*, Rönsch, *Rhein. Mus.* 1879, p. 632. In *C.G.L.* III. 372, 56, *alapator* is explained as καυχητής. A *subalapator* would thus be 'something of a braggart.' **Non vult sibi male** is freq. in the comic poets; *cf.* Plaut. *Pers.* 820. In *C.G.L.* an *improbus* = *inconsideratus vel qui soli sibi vult bene.* — **libertini loco**: plainly a definite place at the table, though its location is uncertain; possibly it is *in imo secundus;* this would bring Proculus, l. 35, next to Diogenes, with Trimalchio above him. A *libertus* was occasionally invited to dinner by his *ingenuus* friend; this might account for the origin of the phrase *libertini locus.* There was also a *locus consularis; cf.* Marq. *Privatl.* p. 304. — **impropero**: freq. in the Vulgate, the older versions of the Bible, and in patristic Latin, as well as in glosses; *cf.* Heraeus, *Sprache*, p. 5 and the references. It survives in Fr. *impropérer* and Ital. *improverare.* — **sestertium . . . decies**: 'he saw his 100,000 ten times over.' This gave him a senatorial qualification; in the early empire senators had come to possess enormous wealth and to say that a man had a *patrimonium laticlavium* (**76**, 4) was to characterize him as a Croesus. "Richer than the senator Crispus," says Martial, iv. 54, 7; yet Crispus was worth two hundred million sesterces. — **male vacillavit**: 'he went wrong.' Trim. who had done better, ascribes his wealth to his lucky star, the firm-footed Crab, **39**, 21. — **liberti . . . ad se fecerunt**: so in **43**, 17, the brother of Chrysanthus had been fleeced by slaves; *cf.* Sen. *De benef.* 2, 27, 1, *Lentulus, divitiarum maximum exemplum, antequam illum libertini pauperem facerent.*

— **scito autem**: 'you know! it's the old story; your friend's pot boils poorly, and when things take a bad turn, away flee your friends.' Judging from the different words for friends, it is probable that two proverbs are run together here: (*a*) the pot of a crowd doesn't boil well; *i.e.*, too many cooks spoil the broth: (*b*) a friend in need is a friend indeed. *Cf. Berl. Philol. Wochensch.* 1892, p. 755. The Greeks had a proverb: *ζεῖ χύτρα, ζεῖ φιλία*, 'all goes well when the pot boils,' Zenob. 4, 12; but it does not seem to fit the sentiment here, though cited by Friedl. and Otto. On *amici de medio cf.* Plaut. *Stich.* 521 f., *si res firma est, itidem firmi amici sunt: si res labat,* | *itidem amici conlabescunt;* and Hor. *Od.* i. 35, 21 ff. So Petron. c. **80**,

cum fortuna manet, vultum servatis, amici;
cum cecidit, turpi vertitis ora fuga.

Cf. Soph. frag. 667, ἀνδρὸς κακῶς πράσσοντος ἐκποδὼν φίλοι.

— **quod illum sic vides**: 'what a fine business he carried on, that you see him so well off to-day.' *Cf.* Gildersleeve-Lodge, § 534, Rem. As in modern times, there was money in the undertaker's business, though, like ancient auctioneering and public acting, the business was unsuited to the holding of public office. The sevirate was, however, open to *libertini* who pursued any of these callings. On the adject. use of *sic*, *cf. tam* **75**, 17. — **effundebatur quam . . . cella habet**: *cf.* **37**, 16; **74**, 2; and the picture of Bacchis causing waste of wine, in Ter. *Heaut.* l. 457. — **phantasia, non homo**: 'no ordinary man he; he was a perfect dream.' *Cf.* Introd. p. xxxviii, **B**; Index under *Comparisons;* so c. **134**, *lorum in aqua, non inguina.* For other examples, *cf.* H. S. Jones, *Class. Rev.* vii. 224. — **C. Iulius Proculus**: this man being a *collibertus* (l. 12) of Trim. should have the same *nomen* (Pompeius); *cf.* Diogenes, another *collibertus*, l. 20. Friedl. suggests that in being manumitted he had been presented to a Julian; so Cicero's slave, Dionysius, was presented to Atticus and assumed not Cicero's gentile name, *Tullius*, but Atticus's, *Pomponius;* Marq. *Privatl.* p. 22.

39. ferculum: mentioned in **35**, 1; the *repositorium*, or cover, with its zodiacal signs, is still on the table, or at least within sight. It had been removed from the lower portion of the *ferculum* at the beginning of c. **36**, revealing the viands with which the *cena* began. — **sermonibus publicatis**: in distinction from the *fabulae*, 'private talk,' 'stories,' of the two preceding chapters. Hilarity and chatting are the life of the *cena;* so in c. **111** the *fabula* of the Lady of Ephesus is told *ne sileret sine fabulis hilaritas.* — **reclinatus in cubitum**: as though some duties had just compelled him as host to sit up; *cf.* c. **132**, *erectus in cubitum*, and **65**, 14. — **suave faciatis**: *sc. fabulis vestris;* the invitation is repeated in **48**, 2, though the offer is made to change the wine if it cannot be so sweetened. *Cf.* Mart. v. 78, 16, *vinum tu facies bonum bibendo.*

— **rogo, me putatis**: *cf.* Introd. p. xli, **F**; Index, under *Parataxis;* Gildersleeve-Lodge, 467, note; Studemund, *Studien*, 1, 141. — **theca repositorii**: the same as the *superiorem partem repos.*, **36**, 2. — **sic notus Ulixes**: 'am I no cleverer?' Verg. *Aen.* ii. 44; in **68**, 13, a passage from the *Aeneid* is recited by the *pedisequus* of Habinnas. To his countrymen, Vergil came to be, under the empire, a Schiller or a Shakspere, through the nobleness, as well as the human element, of his poetry. It was even considered that he was prophetic, and that the *Aeneid* was an inspired book to be appealed to. Men were fond of quoting his verses and using them as mottoes. Martial, xii. 67, 5, speaks of the high regard in which his birthday was held. *Cf.* Tunison, *Master Vergil*, 39. — **quid ergo est**: *cf.* **30**, 30. — **philologiam** = *litterarum studium:* Sen. *Epist.* 108, 23, observes, *quae philosophia fuit, facta philologia est;* in *Apocoloc.* 5, 4, *Claudius gaudet esse illic* [*in caelo*] *philologos homines.* — **patrono meo ossa . . . quiescant**: 'thanks to my patronus — and may his ashes rest in peace — there is nothing new under the sun for me'; the prayer, in the abbreviated form *o. t. b. q.*, is common in tombstone inscriptions from Africa; *cf. C.I.L.* VIII. 2, p. 1104, and Wilmanns, *Exempla Ins. Lat.*, *Indic.* p. 693, *ossa.* — **hominem**

inter homines: *cf.* **57**, 17; **74**, 33. An expression common among slaves and freedmen. *Cf.*, however, Tac. *Hist.* iv. 64, *liberi inter liberos eritis;* Herond. *Mim.* 5, 15, ἦ σε θεῖσα ἐν ἀνθρώποις. — **fericulus**: the illiterate form for *ferculum; cf.* **68**, 6; this, with *caelus* for *caelum, vinus* for *vinum, fatus* for *fatum,* is among the earliest examples of the change of neut. to masc., the complete result of which is seen in the total disappearance of neuters in romance languages; *cf.* Suchier, *Archiv* III. 163. — **multum lanae**: '*beaucoup de laine.*' — **expudoratam**: 'shameless.' In *C.G.L.* IV. 339, 42, this word is glossed *inpudicus;* in III. 112, 23, ἀναιδέστατε = *expuderate.* It is the parent of the Ital. *spudorato.* — **cornum acutum**: 'a sharp frontal bump.' On the form *cornum* = *cornu, cf.* Neue, *Formenl.* I. 529. — **et arietilli**: 'and thankless creatures'; a dim. of *aries* = *arietulus.* So κριός is a synonym for a thankless creature; *cf.* Lid. and Scott, *sub v.* — **calcitrosi**: adj. in *-osus* are frequent in Petr.; *cf. C.G.L.* II. 358, 17, λακτιστής : *calcitrosus.* — **bigae et boves**: 'spans of horses, yokes of oxen, shifty people, who blow hot and cold.' On *parites linunt, cf.* Cic. *Ad fam.* vii. 29, 2, *sine eum errare et putare me virum bonum esse nec scire duo parietes de eadem fidelia dealbare.* — **multis pedibus sto**: a farmer's phrase; *cf.* Quint. xii. 9, 18, *itaque in iis actionibus omni, ut agricolae dicunt, pede standum est.* With this, contrast Horace's *stans pede in uno, Sat.* i. 4, 10.

— **hoc et illoc** = *huc et illuc;* Introd. p. xxxiii, **A**, 3; *cf.* **26**, 10; **57**, 40. Trim. means that crabs are at home on land and sea; there are both varieties. — **nihil super illum**: he had actually placed a crown *supra cancrum; cf.* **35**, 7, and note. — **cataphagae**: a Greek noun of agency, like δακνᾶς, ἀγαγᾶς (for ἀγωγᾶς, = *leno*); equiv. to φαγός, and freq. in comedy; in the glossaries (*C.G.L.* II. 36 and 32) it = *gulator, ganeo.* — **aliquid expediunt**: 'display their wares.' — **sagittario strabones**: because an archer aims above, and not directly at, the object he expects to hit. — **prae mala sua**: 'who from their very woes beget horns.' *Prae* with acc., as in **46**, 5; *cf.* Introd. p. xxxviii, **E**, 2. So in inscriptions 150

years later than Petr., *ex literas* (*C.I.L.* VIII. 10570), *ex numerum* (*C.I.L.* VIII. 9292). The tendency grew, in the *sermo vulgaris*, to merge the abl. and the acc. into one case; Suchier, *Archiv*, III. 165. The idea in *cornua nasci* may be explained by χερασφόρος = 'cuckold,' χέρατα ποιεῖν τινι = 'to cuckold,' χερατᾶς = 'a cuckold.' — **in aquario**: because of its malign influence; the *caupo* was not held in great esteem; *cf.* Mart. i. 56; iii. 57; Hor. *Sat.* i. 1, 29, and 5, 4. — **tanquam mola**: *cf.* Introd. p. xxxviii, **B**; Index, *tanquam*.

40. sophos = the more classical *bene*, *perbene*, *optume; cf.* Mart. i. 3, 7,

> *Audieris cum grande sophos, dum basia iactas,*
> *ibis ab excusso missus in astra sago.*

Probably σοφῶς and εὖγε, denoting approval, made their way into Rome with Greek music and rhetoric, as *bravo* has to-day wherever Italian music is sung. *Cf.* Friedl. *Sitteng.* i. 384. — **Hipparchus**, **Aratus**: see Christ, *Griech. Literaturgeschichte*, pp. 869 and 530. — **donec**: 'until'; always with indic. in Petr., except in **62**, 18. It is the parent of the Fr. *donc*, but in Petr. it does not yet have the sense of that word; *cf.* Engländer, *Archiv*, VI. 467. — **toralia praeposuerunt toris**: the triclinium is thus changed into a hunting scene. The *toralia* were stretched along the outside of the *tori*. — **et ecce**: 'and lo and behold'; this occurs four times in Petr., thrice in the talk of the *libertini; cf.* Introd. p. xxxvii, **D**, 1. Its earliest appearance is in Varro, *e.g.*, p. 135, 5, Riese's ed. — **canes Laconici**: both Verg., *Georg.* iii. 405, and Hor., *Epod.* 6, 5, mention Spartan in connection with Molossian dogs. Soph., *Ajax*, 8, speaks of their keen scent. *Cf.* Shakspere, *Othello*, concluding lines:

> "O Spartan dog,
> More fell than anguish, hunger, or the sea."

So *Midsummer Night's Dream*, iv. 1:

> "I was with Hercules and Cadmus once
> When in a wild of Crete they bay'd the bear
> With hounds of Sparta; never did I hear
> Such gallant chiding."

— **secutus est hos repositorium**: this is the second course of the *cena;* the first is described in **36**, 4. By the time of Petr. the serving of whole boars was common; it was introduced as early as Sulla's time by Servilius Pullus; Plin. *N.H.* viii. 210. *Cf.* Mart. vii. 59; Juv. in 1, 140 exclaims,

> *quanta est gula quae sibi totos*
> *ponit apros, animal propter convivia natum?*

Friedl. *Sitteng.* iii. 40, 8. — **altera caryotis . . . repleta**: 'the one filled with walnut dates, the other with Theban.' The Romans used the former as gifts at the Saturnalia and on New Year's Day, scattering them as *missilia; cf.* Marq. *Privatl.* p. 428. — **circa autem . . . porcelli . . . scrofam . . . significabant**: the animal was a boar, served, however, to resemble a sow. On the decorations placed about it, and the cap on its head, *cf.* **66**, 4, where the *porcus* has a crown and is surrounded with *saviunculum et gizeria.* The hard-baked *coptoplacenta*, of which the *porcelli* were made, are the hard *copta* of Mart. xiv. 68:

> *Peccantis famuli pugno ne percute dentes:*
> *clara Rhodos coptam quam tibi misit edat.*

They probably resembled the κοπτοπλακοῦς of Athenaeus, 647 f. The word reappears in *Anth. Lat.* (Riese) 199, 47. — **apophoreti**: guests took away these gifts in the *mappae* which they brought with them; Marq. *Privatl.* p. 313. — Martial's fourteenth book is made up of verses meant to accompany the gifts; so to-day "sugar-kisses" are sold with erotic distichs wrapped with them. — **altilia laceraverat**: **36**, 12. — **momento**: 'at once'; *cf.* **28**, 2, *momento temporis;* Petr., however, prefers *statim.* — **ad numerum divisere**: 'divided equally.'

41. **bacalusias**: 'after I had exhausted every likely solution.' Possibly from *βάκηλος*, which Suet. (*Aug.* § 87) says Augustus constantly used for *stultus*. The second element (*-lusias*) was then popularly associated with *ludere*: hence lit. 'nonsense-juggle.' — **duravi** = *non erubui*, **36**, 15; so Lucan. *Phars.* iv. 519, *ut vivere durent.* — **plane**: 'assuredly,' a strong affirmation, as in comedy; *cf.* **67**, 28, and Plaut. *Truc.* 618. — **summa cena**: 'the last course of yesterday's dinner allowed him to go untouched'; so in **66**, 19, *in summo . . . caseum.* In Mart. x. 37, 9, however, *summa mensa* is probably the principal course of the *cena.* — **dimissus est**: *cf.* **66**, 24. — **damnavi ego**: the pron. seems redundant and almost enclitic; so *narra tu*, **48**, 8; *scis tu*, **74**, 39; *vide tu*, **78**, 3. It was desirable to be a good diner-out; *cf.* **34**, 24. — **puer speciosus**: *cf.* **74**, 20; the pantomimic burlesque, hitting off the various attributes of Dionysus, by gesture, costume and words, has something very modern in it. *Cf.* Friedl. *Sitteng.* ii. 458. — **modo . . . interdum**: cf. **39**, 13 and 17, and Wölfflin, *Archiv*, II. 253. — **liberum patrem**: 'that I am the child of Free-Father.' Trim. is a great punster and poetaster. Under Nero, however, it was extremely perilous to establish a reputation as a true poet. *Cf.* Tac. *Ann.* xvi. 28 and xiv. 52; also Friedl. *Sitteng.* iii. 412. — **pataracina**: the interpretation is difficult; the word seems to refer to the size of the cups, not to the strength of the wine, like *anancaea*, *Allifana*, *batiacae*; *cf.* Mart. xiv. 93 ff., and Cic. *In Verrem*, ii. 1, 26, 66, *poscunt maioribus poculis.* — **versas**: Introd. p. xxxv, **C**, 4. — **mundum frigus**: agrees with **30**, 11, as to the time of year when the dinner was given. — **balneus**: Introd. p. xxxv, **C**, 1. — **staminatas**: 'I have had several stiff drinks.' The word is suggested by *vestiarius*, just used; his drinks had *stamen*, no *subtemen*, they were wine with no addition of water. In the *Corp. Gloss. Lat.*, *staminarius* is glossed *νήστης. ὁ τὸν στήμωνα.* On the ending *-atus*, *cf.* Index. — **matus**: 'foolish'; Ital. *matto*; *cf.* *C.G.L.* V. 568, 58, where *fatuus* is glossed *stultus . . . mattus.* — **vinus**: Introd. p. xxxv, **C**, 1. Possibly the masc. is used because the speaker is of Greek extraction and in his language the word for 'wine' is masc.

42. balniscus: Introd. p. xxxv, **C**, 1. The weakening effect of too much bathing was noticed by the early Father, Clemens of Alexandria, who says (*Paedagog.* 3, 3), that it may lead to serious physical breakdown, and adds, "the ancients called the bath a place for bleaching men, since it wore out the body, just as heat also may take the temper out of iron." — **cor nostrum**: 'the courage' to stand the shock of the cold water. — **laecasin**: λειχάζειν, *fellare; cf.* Mart. xi. 58, 12. On the form, *cf.* Introd. p. xxxiii, **C**, 2. — **fui in funus**: Introd. p. xxxviii, **E**, 3; so *in curiam fuerunt*, Wilmanns, 2083, 18; *ex litteras, C.I.L.* VIII. 10570; *cf.* Sen. *Epist.* 108, 4. — **animam ebulliit**: so **62**, 19; Pers. 2, 10, *o si ebulliat patruus;* Sen. *Apocoloc.* 4, 2, *animam ebulliit.* — **utres inflati**: *cf.* Hor. *Sat.* ii. 5, 98, *crescentem tumidis infla sermonibus utrem.* — **bullae**: Homer likens man to autumn leaves, *Il.* vi. 146; *cf.* Pind. *Pyth.* 8, 95, σκιᾶς ὄναρ ἄνθρωπος; and Luc. *Charon*, 19. So Varro, *R.R.* 1, 1, 1, *homo bulla.* — **abstinax**: Introd. p. xxxiv, **C**, 2; found only here, = *abstemius.* — **abiit ad plures**: 'he's joined the majority'; *cf.* the German *er ist zur grossen armee abgegangen;* so Plaut. *Trin.* 291, *quin prius me ad plures penetravi.* In Aristoph. *Eccles.* 1073, γραῦς ἀνεστηκυῖα παρὰ τῶν πλειόνων = 'a woman risen from the dead.' *Cf. C.I.L.* VI. 142, = Orelli, 6042, *plures me antecesserunt, omnes expecto.* — **malus fatus**: probably the neut. personified, hence not like *caelus* for *caelum.* *Fatus* is the spirit which attends one through life till death takes his place. Roscher, *Myth. Lex.* 1, 1452; *cf. C.I.L.* VI. 4379, *noli dolere, amica, eventum meum, properavit aetas: hoc dedit Fatus mihi;* so 6932, 10127. — **vitali lecto**: *cf.* **77**, 20, and Sen. *Epist.* 99, 22. The *collegia funeralicia* called themselves *salutaria* by a similar euphemism. — **accepisset**: 'what kind of a funeral would he have had, if he had not treated her so very well?' — **mulier quae mulier**: 'all women, one as well as another.' Ribbeck, inserting *omnes*, makes a senarius: *mulíer quae múlier ómnes mílvinúm genús.* — **neminem nihil**: Introd. p. xxxvii, **C**; *cf.* the double negative in **58**, 15 and **76**, 4. — **aeque**: Introd. p. xxxvii, **C**. — **in puteum conicias**: so Hor. *Sat.* ii. 3, 242, *in rapidum fluvium iaceretve cloacam;* Sen.

Epist. 87, 16, *denarius in cloacam; cf.* Hor. *Sat.* ii. 3, 166, and Plaut. *Curc.* 121. — **amor cancer**: either because, like the disease, it gets into the very blood (*cf.* Lucret. iv. 1064, *ulcus enim vivescit et inveterascit alendo*), or because its grip is as firm as a lobster's. Ellis, *Class. Rev.* 1892, p. 116, explains differently.

43. vivorum meminerimus: used in **75**, 16, in a broader sense; that the phrase is proverbial is shown from Cic. *De fin.* v. 1, 3, *veteris proverbii admonitu vivorum memini.* — **crevit quicquid crevit**: 'he grew for all he was worth'; the phrase is of the same pattern as *mulier quae mulier*, **42**, 17. — **solida centum (millia)**: 'a cool 100,000'; the Ital. *soldo* and Fr. *sou* are derivatives from *solida;* note how the original force has weakened. *Cf.* Mart. iv. 37, 4, *ex insulis fundisque tricies soldum;* so *plenum vicies* in i. 99. — **linguam caninam comedi**: *i.e.*, he has the cynic's (*κύων*, 'dog') love of truth at any cost. In **69**, 10, is the recipe for quieting such an irrepressible tongue.

— **durae buccae**: 'of unlimited cheek,' 'bombastic.' — **linguosus**, 'a chatterbox.' — **discordia**: 'the very embodiment of contention'; *cf.* **38**, 32. — **amicus amico**: a popular phrase; *cf.* Plaut. *Miles Gl.* 658, and the distich, *C.I.L.* VI. 6275, *hic est ille situs, qui qualis amicus amico | quaque fide fuerit, mors fuit indicio.* — **malam parram pilavit**: 'he had hard luck'; *cf.* Hor. *Od.* iii. 27, 1, *impios parrae recinentis omen | ducat.* — **mentem sustulit**: *cf.* the picture of Trim., in **29**, 12, showing Mercury in the act of lifting him to the high tribunal by his chin. — **ille stips**: the *ille* of l. 2; lines 9–14 describe his brother. The conversation still turns on the dead Chrysanthus, notwithstanding the protest in line 1, and the cheerful but short digression. *Stips* = 'blockhead'; so *truncus, codex, stipes plumbeus; cf.* Cic. *In Pison.* 9, 19; Ter. *Heaut.* 877. It stands for *stipes;* so *seps* for *saepes*, *nubs* for *nubes*, *orbs* for *orbis*, all of which are found in old glossaries. — **terrae filio**: 'groundling,' a designation of unknown or disagreeable people, *cf.* Cic. *Ad Att.* i. 13, 4, *huic terrae filio nescio cui committere epistulam . . . non audeo;* so Pers.

vi. 57, *progenies terrae.* — **longe . . . fugit**: the title of one of Varro's Menippean Satires; *cf.* Büch. *Petronius*, ed. 1882, p. 188. — **oricularios** = *auricularios*, Introd. p. xxxiii, *cf.* Fr. *oreille*, and Catullus's *oricilla*, 25. 2. The sense, 'confidential secretary,' recurs in the Vulgate, *2 Samuel*, xxiii. 23. — **quod ⟨habuit⟩ frunitus est**: 'he enjoyed what he had'; *fruniscor* is a lengthened form of *fruor; cf.* **44**, 34. Before *cui datum est*, something like *ille felicissimus est* is to be supplied. — **fortunae filius**: *cf.* Hor. *Sat.* ii. 6, 49, *luserat in campo: 'Fortunae filius!' omnes.* In Juv. 6, 605–609 is a charming picture of Fortuna with little ones about her, to whom she is distributing her gifts. — **quadrata currunt**: 'run on all fours,' *cf.* **39**, 23. — **annos secum tulisse**: frequent on tombstones, as *C.I.L.* X. 2311, *scire laboras, annos quot tulerim mecum; cf.* 1069, 3, and Lucan. *Phars.* xi. 10, *saecula iussa ferĕntem;* Ov. *Metam.* xi. 497, *gerere annos.* — **olim oliorum**: 'one of those men of long ago,' an intensive phrase, like *nummorum nummos*, **37**, 15; the reading is, however, extremely uncertain; *cf.* Ellis, *Class. Rev.* vi. 117. It may be that *oliorum* stands to *olim* as *illorum* does to *illim*, the sense and spelling of *oliorum* (for *ollorum*, *ollus* being an old form of *ille*) being influenced by *olim;* hence lit. 'I knew him long ago, one of those (old timers),' *cf. Archiv*, II. 317. — **canem reliquisse**: in **74**, 25, Trim.'s wife calls him *canis, qui non contineret libidinem suam.* — **pullarius** = *paedicator* — **omnis minervae**: *cf.* **68**, 22; so Hor. *Sat.* ii. 2, 3, *crassa Minerva; Epist.* ii. 3, 385, *invita Minerva;* Cic. *Lael.* 5, 19, *pingui, ut aiunt, Minerva;* Verg. *Aen.* viii. 409, *tenuique Minerva; cf.* Plin. *Epist.* xxi. 25. — **hoc secum tulit**: so in *C.I.L.* VI. 142, *cum vives benefac ⟨tibi namque⟩ hoc tecum feres; cf.* **69**, 6. No one can rob the departed of the memory of their pleasures.

44. ad caelum nec ad terram pertinet: a Greek prov.; *cf.* Lucian. *Alexan.*, οὔτε γῆς φασιν οὔτε οὐρανοῦ ἁπτομένους. — **quid . . . mordet**; the indic. in ind. quest. in post-class. Lat. is rare. This instance is not noted in Dräger, *Hist. Syntax*, II.

§ 464. *Cf.* **76**, 29; **71**, 40. In **33**, 17, *si* = 'if,' not 'whether.' *Cf.* Ter. *Eun.* 529, *dicat quid vult.* On the sense of *mordet*, *cf. aqua dentes habet*, **42**, 2. — **aediles male eveniat**: 'confound the aediles'; the acc. for dat. With this *cf.* Wilmanns, *Exemp. Inscrip.* 252, *di vos bene faciant; cf.* also the preceding inscription. — **serva me**: *cf.* **45**, 43; *ama me amabo te* is found inscribed on ancient Roman rings. — **populus minutus**: Ital. *minutaglia; cf.* Phaedr. iv. 6, 13, *minuta plebes.* — **isti . . . maxillae**: synesis, as in l. 10 below. — **simila si siligine**: 'if the flour were inferior to (= not made of) the finest wheat.' *Cf.* Crit. Appendix.

— **percolopabant**: 'used to give them such a trouncing that Jupiter himself seemed utterly to have forsaken them.' On the form, *cf.* Introd. p. xxxiii. On *iratus cf.* **58**, 21; **62**, 35. — **piper non homo**: in southern Italy it is said of a man who is remarkable for quickness of thought and action that *è tutto di pepe.* — **amicus amico**: *cf.* **43**, 10. — **in tenebris micare**: to count fingers in the dark with a companion was the proverbial indication of confidence; *cf.* Cic. *De off.* iii. 19, 77, and *De fin.* ii. 16, 52. In the game, called mora, here alluded to, each player quickly placed before his opponent's face at the same moment a certain number of his fingers which the other was to guess. — **pilabat**: 'how he singed (lit. plucked) them one by one,' *i.e.*, 'how he made things hum.' *Vel tractabat* is a gloss explaining *pilabat* and is out of place in the text. *Cf.* **43**, 11. — **schemas**: Introd. p. xxxv; so even Sueton. *Tiber.* 43, *exemplar imperatae schemae.* This metaplastic form is commoner in the early comedy; so in Plaut. *Miles*, 148, *glaucoma* is of the 1st decl. — **Asiadis**: the Asiatic style of oratory was florid and abounded in figures and rhetorical display; its chief representative at Rome was Hortensius; *cf.* Cic. *Brutus*, 95. — **nomina omnium reddere**: like the modern voter, the *populus minutus* of classical Rome was pleased to have the great public men call them familiarly by name; *cf.* Friedl. *Sitteng.* i. 385. — **pro luto erat**: 'was dirt-cheap'; *cf.* **51**, 11 and **67**, 30. In *Truc.* 556 Plaut. has *bona sua pro stercore habet; cf. Poen.*, 158 *non lutumst lutu-*

lentius. — **oculum bublum**: Introd. p. xxxiii, **B**, 3. Charred remains of baker's bread have been found in Pompeii; the form was usually round. Mau-Kelsey, *Pompeii*, pp. 96 and 378. Baumeister, *Denk. Class. Alterth.* p. 245. — **retroversus crescit**: this applies to Cumae as one of the numerous feeble military colonies of Rome; *cf.* Juv. 3, lines 3 and 322. — **coda vituli**: so *Merchant of Venice*, ii. 2:

Gobbo: What a beard hast thou got! thou hast got more hair on thy chin than Dobbin my fill-horse has on his tail.

Launcelot: It should seem then that Dobbin's tail grows backward: I am sure he had more hair on his tail than I have on my face when I last saw him.

Nos habemus: Introd. p. xxxvi, **B**. — **domi gaudet**: = *in sinu gaudet*, 'he laughs in his sleeve.' — **alter patrimonium habet**: *alter* = *alius;* the Fr. *autre* comes from this supplanter of *alius*. — **denarios aureos**: *cf.* **33**, 8. — **coleos haberemus**: *cf.* Ov. *Her.* 16, 291, *si sint vires in semine avorum;* Pers. 1, 103, *si testiculi vena ulla paterni | viveret in nobis.* — **populus . . . leones**: a Greek prov.; *cf.* Aristoph. *Peace*, 1189, ὄντες οἴκοι μὲν λέοντες, ἐν μάχῃ δ' ἀλώπεκες. *Populus* means 'the citizens,' as a corporate body; it is common in this sense in municipal ordinances, *cf.* Wilmanns, *Exemp. Inscrip.* Indices, pp. 612, 701. — **foras**: Introd. p. xxxviii, 5. — **fruniscar**: 'so help me Heaven to enjoy myself and mine.' On the case of *meos cf.* Introd. p. xxxvi, **A**; Dräger, I. p. 569; so Plaut. *Rud.* 1012, *malum fruniscei nil potes.* This form of the verb is frequent in inscrip., cf. *C.I.L.* IV. 2953; V. 7453; VIII. 9519 and 19606 — **diibus**: = *diis*, a frequent form in inscrip.; *cf. C.I.L.* II. 325. — **ieiunium**: *cf. Aquaelicium* in Smith's *Dict. Antiq.*[3] p. 156; Harpers', p. 106. There still survives an old Athenian prayer for rain:

ὗσον ὗσον ὦ φίλε Ζεῦ
κατὰ τῆς ἀρούρας
τῆς Ἀθηναίων
καὶ τῶν πεδίων.

Norden, *Kunst-Prosa*, I. 46. See also Morgan, *Rain-Gods and Rain-Charms;* Transactions Am. Philol. Association, xxxii. pp. 100 ff. — **opertis oculis**: 'with eyes shut to every other interest,' *cf.* Juv. 6, 433. — **stolatas**: an honorable description of the matrons; so *femina stolata*, *C.I.L.* III. 5225. Livia was, however, dubbed a *Ulysses stolatus* (a Ulysses in petticoats) on account of her cunning; Suet. *Calig.* 23. — **in clivum**: to the temple of Jupiter; municipalities were patterned after Rome in many ways; especially by remodelling the citadel into a *Clivus Capitolinus;* at Falerium there was even a *via sacra.* — **plovebat**: Introd. p. xxxiii, **A**, 3; analogous to *fuvit*, = *fuit.* — **udi tamquam mures**: probably masc. because the populace joined in the procession. Note how frequently Ganymedes employs similes. — **pedes lanatos**: 'that's why the gods are so slow in getting after us.' The sense is, however, obscure. Martial, i. 98, says of a man who finds it hard to part with his money that he suffers from cheragra. Porphyrion on Horace, *Odes*, iii. 2, 31, *pede poena claudo*, says *hoc proximum est illi quod dicitur deos iratos pedes lanatos habere.*

45. **centonarius**: a maker of rag covers used in smothering dangerous fires. In the imperial period, *centonarii*, with *fabri* and other craftsmen, formed respectable *collegia*. *Centonarius* is the title of a mime of Laberius; if we supply *mimus*, we might compare this with *mimus laserpiciarius* **35**, 15, and understand that Echion was an actor in a mime in which a *cento* figured. — **oro melius loquere**: parataxis, *cf.* Introd. p. xli. Donatus on Ter. *Andria* 204, *bona verba quaeso*, says that this is a euphemistic phrase; *quasi dicat* '*meliora loquere rogo te*'; the sense is that of *melius ominare.* — **modo sic, modo sic**: 'now it's one way and now it's another, as the farmer said,' etc. Sam Weller is famous for similar comparisons; *cf.*, *e.g.*, 'All good feelin', sir . . . the wery best intentions, as the gen'lm'n said ven he run away from his wife, 'cos she seemed unhappy with him,' replied Mr. Weller; so *deus miserere animabus, dixit Oswald*

cadens in terram; see Otto, *Sprichwörter*, p. xxx. — **dici potest**: for the less lively *dici posset.* — **laborat hoc tempore**: probably from financial straits. Municipalities in Hadrian's time became so involved in debt on account of reckless and extravagant building, that their fiscal management had to be undertaken by the Roman senate. This may partially explain the hard times alluded to; *cf.* also l. 8 in the following chapter.

— **caelus**: Introd. p. xxxv, **C**; the appearance of similar masc. forms for the neuter, dates early; Ennius has *undantem salem, fretum omnem;* they are also found in inscriptions. — **et ecce**: Introd. p. xxxvii, **D**, 1; on *excellente*, *cf.* Introd. p. xxxv, **B**. On such a festive *triduum* as is here mentioned, see Friedl. *Sitteng.* ii. 424. *Festa* hints not only at the *spectaculum*, but also at the *epulum* and the *divisiones.* — **lanisticia . . . liberti**: 'no mere training class, but most of them past masters in the art.' *Libertus* is the gladiator who has been *rude donatus* and reappears in the arena on his own accord; this sense of the word is shown by gladiatorial inscriptions with the abbreviation LIB. or LIBR.; *C.I.L.* XII. 3324; VI. 10180. A Pompeian inscription records that after eight contests a certain gladiator was made *libertus.* Rich *municipales* frequently made a present of gladiatorial shows to their fellow-citizens; *cf.* Suet. *Tiber.* 37; Mart. iii. 59; Orelli, 2545.

— **caldicerebrius**: in the words of Portia, 'his hot temper leaps o'er a cold decree.' — **sine fuga**: 'he will give us a fine show of steel, with good fighting to the death.' — **et habet unde**: *il a de quoi; cf.* Ter. *Adelph.* 122, *est unde haec fiant.* — **sestertium tricenties**: Trim. **71**, 45, hopes to leave an estate as large as this; he had once lost as much by a shipwreck; in a successful voyage he had made ten million, and he might have married that much more; *cf.* **74**, 38; **76**, 9 and 18. — **quadringenta impendat**: over twenty thousand dollars; the amount spent on the games was sometimes enormous. Milo spent so much that the people deemed him crazy; *cf.* Cic. *Ad Quint. frat.* iii. 9, 2; Friedl. *Sitteng.* ii. 307. — **Manios**: explained as the debased use of the praenomen *Manius*, like the Eng. 'Johnny,' 'Jack,' 'hodge,' or

the Ger. *hänse.* — **essedariam** : *cf.* Tac. *Annal.* xiv. 35, *Bouduica, curru filios prae se vehens . . . solitum quidem Brittanis feminarum ductu bellare testabatur;* this was 61 A.D. *Cf.* also Mau-Kelsey, *Pompeii*, p. 217, also pp. 213–220, on gladiatorial shows in Pompeii. — **delectaretur** : Introd. p. xxxvi, **E**, 3. — **rixam** : in *C.I.L.* X. 1948, we have the cry of a dying gladiator, addressed to the audience : *post praemia rixulasque vestras.* — **ad bestias dedit** : such punishment was regulated by law; Mau-Kelsey, p. 213. On fighting with wild animals, *cf.* Mart. ii. 14, 18 (a bull); i. 43, 14 (a wild boar). — **stratum caedit** : 'who cannot beat the mule, whacks the saddle.' — **filicem** : 'truck'; contemptuous for *filiam.* — **colúbra réstem nón parít** : the apple does not fall far from its tree. — **dedit suas** : 'has fouled his own nest'; *suas* refers first to the wife, then to all the women of his household generally, and thus to the household itself. — **stigmam** : Introd. p. xxxv, **A**, 1. Greek neuters in *-a* easily became first decl. fem. in Latin, since the latter had no neuters in *-a.* — **quod . . . epulum daturus** : Introd. p. xliii. Such *divisiones* and *epula* as are here mentioned are abundantly attested by inscriptions; *cf.* the Indices in Wilmanns, *Exemp. Inscrip.* p. 664; *C.I.L.* X. pp. 1181–1183; XIV. p. 596; Plin. *Ad Traj.* 116 f. — **mihi et meis** : these latter are the *augustales*, who were commonly remembered in the *divisiones* by a gift of two *denarii*, or the members of the *collegium centonariorum* to which Echion belonged.

— **vinciturum** : Introd. p. xxxvi, **E**, 1, possibly a plebeian form developed in order to distinguish *vinco* from *vivo* in the third stem. The reference is to the next election of duumvirs and aediles. — **bestiarios** : at best but poor fighters and not equal to the *venatores.* — **occidit . . . equites** : 'he had mounted fighters kill each other who were no better than lamp figurines.' Fighting scenes were frequently represented on the lamps placed in the graves of gladiators; lamps have also been found shaped like a gladiator's helmet. — **burdubasta** : literally, 'an ass's burden,' hence, 'a dummy'; probably from *burdus* = *burdo* and **bastum*, seen in *basterna*, 'litter.' — **tertiarius** : 'and the bye [the

contestant who sat waiting to fight the victor of the first round] was as good as dead.' The usual word is *suppositicius*, as in *C.I.L.* IV. 1179, *gladiatorum paria XXX et eo⟨rum⟩ supp⟨ositicios⟩*; Mart. v. 24, 8. *Cf. C.G.L.* II. 320, 59. — **ad dictata**: 'by rote'; often the spectators shouted the thrusts and guards (the *dictata*) to the fighters, and sometimes to their advantage, as spectators do at ball games to-day. — **ad summam**: *cf.* Introd. p. xl, **E**, 5; Hand. *Tursellinus*, iii. 264. — **adhibete**: 'give it to them'; *sc. virgas ferrumque.* This is the cry of impatience from the audience when the fighting is weak. — **fugae merae**: 'every one of them nothing but quitters'; Introd. p. xl, **E**, 4. — **manus manum lavat**: a Greek proverb, ἁ δὲ χεὶρ τὴν χεῖρα νίζει.

46. **argutat**: Introd. p. xxxvi, **E**, 3. Agamemnon, being a man of better manners, had remained quiet, although he could talk charmingly (*qui potes loqui*, next line). — **fasciae**: 'you don't wear our colors'; don't belong to our set. — **pauperorum**: 2d decl. forms of *pauper* occur from the time of Plaut. through the fourth century A.D., in literature and inscriptions; Rönsch, *Itala und Vulgata*, p. 275. — **prae literas**: *cf.* **39**, 29. — **quid ergo est**: *cf.* **30**, 30; **39**, 7. — **te persuadeam**: this construction of the acc. with *persuadeo* is found only in Petr. and Apuleius; *cf.* **62**, 2; **44**, 5 and 34; *cf.* Dräger, *Hist. Synt.* I. 405. — **belle erit**: *cf.* **42**, 19. — **dispare pallavit**: 'set everything to growing out of season.' *Dispare = dispariter;* Neue, *Formenl.* II. 587. *Pallavit* is explained as a corruption of *pulavit* used in a causative sense. Echion felt "how many things by season seasoned are | to their right praise and true perfection," though the present times seemed to be out of joint. — **cicaro**: 'my youngster'; so **71**, 35; Trim., however, has no children. The word is probably a derivative of endearment, from *cicur* or *ciccum;* so *Pollio* from *Paulus*, or Μικκυλίων from μικρός. — **quattuor partes**: *i.e.*, he can tell the one-fourth, one-half, three-fourths, of any number divisible by four; he knows his table of fours; *cf.* also **58**, 23; **75**, 9. — **servulum**: not really; he speaks as one who had once

been a *servus* himself. He means *parvulus* or *puerulus*. — **dixi quod**: *cf.* **45**, 30, and Gildersleeve-Lodge, *Latin Grammar*, 525, 7.

— **Graeculis calcem impingit**: 'he makes a good foundation in Greek'; this being his mother tongue. He is also pursuing the study of the universally spoken Latin with fair results. — **sibi placens**: 'self-complacent'; *cf.* **44**, 30; Heraeus, *Sprache des Petron.* p. 32. — **venit dem literas** = *venit petens ut tradam quod litteris consignet*, since he is employed as a *grammatista* and *librarius ad manum*. — **libra rubricata**: 'law books.' *Librum* is for *liber;* perhaps the Greek neut. *βιβλίον* is in the speaker's subconsciousness. The neuter occurs in glossaries; *cf. C.G.L.* VI. 640. The scholiast on Persius, 5, 90, says, *rubricam vocant minium quo tituli legum annotabantur;* hence in the Digests, *sub rubrica* = *sub titulo*. — **domusionem**: 'for home use'; *cf.* **48**, 9. — **tonstreinum**: 'the barber's trade'; strictly, 'the barber's shop'; but the two senses were easily confused. So *sutrinum* and *textrinum* denote either the shop or the trade of the shoemaker or the weaver, respectively. That we have two concrete words following is explained by the fact that the words denoting the respective professions did not exist; *cf.* Mart. v. 56, 9, *discat citharoedus*, 'learn to become a player'; so Xen. *Mem.* iv. 4, 5, *ἐδιδάξατο αὐτὸν σκυτέα*. On the dignity of the lawyer's profession, *cf.* Friedl. *Sitteng.* i. 326. — **Phileronem**: plebeian form for *Philerotem;* Introd. p. xxxv, **B**; *cf.* **63**, 2. This is, of course, not the guest named in **43**, 1; the *causidicus* is plainly mentioned as being absent. — **Norbanum**: *cf.* **45**, 32; evidently one of the most prominent *honoratiores* and office-seekers of the town. — **thesaurum**: this neut. form for *thesaurus* occurs in church Latin and in glossaries. "Though learning is a treasure, still a trade's a good thing."

47. nec medici se inveniunt: 'can't find themselves,' 'are fazed'; a colloquialism of Petr.'s time; *cf.* Sen. *De Benef.* v. 12, and *Controvers.* iii. praefat. 13, *vix se invenient*. — **taeda ex**

aceto: probably not unlike modern Greek resinated wine in taste, though probably gummy, since it was also good for toothache; *cf.* Plin. *Nat. Hist.* xxiv. 41. — **spero . . . imponet**: parataxis; Introd. p. xli, **F.** — **putes**: Introd. p. xliii, (*d*). — **sua re facere**: 'to consult his welfare'; perhaps comparable with Plaut. *Capt.* 296, *tua ⟨ex⟩ re feceris.* — **pudeatur**: Introd. p. xxxvi, **E**, 2.

— **continere**: *cf.* Suet. *Claud.* 32. — **Iovis**: Introd. p. xxxv, **B**; a popular form in early and late Latin. — **vetuo**: Introd. p. xxxiii, **B**, 4; as *metui* comes from *metuo*, so *vetui* was popularly referred to a pres. *vetuo;* Heraeus, *Sprache des Petr.* p. 39. — **minutalia**: in apposition with *cetera;* 'and other things that may be necessary.' What these are is hinted at in an old glossary; *cf. C.G.L.* V. 621, 26, = VI. 701; Heraeus, *Sprache*, p. 9. — **clivo laborare**: *i.e.*, 'that we had not yet reached the top of the hill'; a Latin proverb, reappearing in Sen. *Epis.* xxxi. 4, *clivum istum uno, si potes, spiritu exsupera.* — **petauristarios**: it was a common thing in Rome to see rope-dancers, fakirs with their trained animals, Marsian snake-eaters and charmers, surrounded by crowds (*circuli*) of spectators; *cf.* Mart. i. 41, 7. — **fieri**: Introd. p. xl, **E**, 1; so *faciunt*, next line. — **penthiacum**: 'beef *à la mode*,' stuck through and through with pork, as Pentheus was stabbed by the Maenads. That the meat is beef is shown from l. 77 of Vespa, *Judicium coci*, Anthol. Lat. (ed. Riese) I. p. 169, *est et mihi de bove Pentheus.* — **decuria**: whenever any division of slaves became numerous, it was divided into *decuriae*, supervised by *decuriones* or *monitores.* — **domi natus** = *vernaculus;* so home-raised bees are *vernaculae*, **38**, 7.

48. vinum . . . mutabo: the wine he had served yesterday was poor; *cf.* **34**, 23. — **bonum faciatis**: 'relish'; *cf.* **39**, 5. — **ad salivam facit**: 'makes your mouth water'; so Sen. *Epist.* lxxix, 7, *Aetna tibi salivam movet.* — **ego . . . novi**: the pron. used for contrast, hence not redundant. — **Tarraciniensibus**: the epenthesis of *i* after *n* due to popular misspelling; so *C.I.L.*

IV. 128, *salinienses;* XI. 1421, *circienses.* — **agellis**: the diminutive of endearment increases the sense of personal relation, interest, or possession; *agellis* therefore = *meis ipsius agris; cf. misella*, **63**, 8, and *audaculum*, **63**, 12. — **Africam**: Introd. p. xxxviii, **E**, 1; so Plaut. *Poen.* 831, *quasi Acheruntem veneris.* — **declamasti**: parataxis; the impv. is little more than an interj. For the training of their scholars, rhetoricians had two kinds of exercises, *suasoriae* and *controversiae; cf.* Friedl. *Sitteng.* iii. 389. A number composed by Seneca still survive. — **fastiditum**: Introd. p. xxxviii, **E**, 3. — **peristasim**: 'the facts in the case'; *cf.* Liddell & Scott, under ὑπόθεσις and περίστασις, also Quint. *Institut.* v. 10, 104. — **pauper et dives**: a popular theme in *controversiae;* cf. Sen. *Controv.* ii. 1; v. 2.

— **pollicem porcino extorsit**: 'twisted his thumb off for him after he had been changed into a pig.' Trim. has a shadowy and very confused recollection of Ulysses' meeting with Polyphemus and Circe. In chap. **50** he shows a similarly hopeless confusion. — **apud Homerum**: he had done this in the *ludus grammaticus.* — **nam Sibyllam**: '(and I know a great deal more than what is found in Homer) for,' etc.; on the ellipsis, *cf.* **38**, 9. — **Σίβυλλα τί θέλεις**: Varro names ten sibyls; this number indicates that the oracles, comprising the so-called Sibylline books, were gathered from very many sources. That the Cumaean sibyl was so famed is accounted for by the fact that Cumae was settled from Asia Minor, whence the oldest oracles came. She owes mainly to the *Aeneid* her prominence in the art of the Renaissance. Because her oracles are immortal, she is immortal also, though longing to die; *cf.* Propert. ii. 2, 16, *etsi Cumaeae saecula vatis aget;* Mart. ix. 29, 3. In Petr. the sibyl is conceived as shrivelled up to the size of a grasshopper, like Tithonus, else she would not be in an ampulla; *cf.* James, *Class. Rev.* vi. 74. Portia, in the *Merchant of Venice*, i. 2, says, "If I live to be as old as Sibylla, I will die as chaste as Diana unless I be obtained by the manner of my father's will." On *Cumis, cf.* Introd. p. xix, n. 7.

49. efflaverat: 'he had not yet finished blowing.' The common sense is 'to expire,' or 'say with one's dying breath'; so Florus, ii. 17, 7 (ed. Jahn), *verum est quod moriens Brutus efflavit.* — **paulo ante fuerat**: the live pig of **47**, 32. This is the third course of the *cena* proper. — **voca . . . in medio** = *in medium; cf.* the converse *fui in funus*, **42**, 5. — **despolia**: 'strip him.' The cloak-room in the amphitheatre and the baths was called *spoliarium.* — **solet fieri**: the time-honored plea of the apologist; *cf. Sen. Controv.* ii. 12, 10, *nihil peccaverat, amat meretricem: solet fieri.* So Donatus on Ter. *Phorm.* 245, *quod a precatoribus dici solebat, hoc dicit: communia esse, et fieri posse.*

50. automatum: 'surprise'; in **54**, 15 it means an actual mechanism involving a surprise. — **Gaio**: *cf.* note on *C. noster*, **30**, 12. — **Corinthea** = *Corinthia*, but is formed like an adj. of material. Trim. means that his bronzes are of that lump into which Corinth with all its metals was melted up; at the same time the bronze dealer of whom he buys is named Corinth. The pun is weak and is based on a confusion of Corinthus, the city, with Corinthus, an *aerarius.* — **statuncula**: Introd. p. xxxvi, **C**, 2; the diminutive of *statua* is found in all genders; the neut. is due to the influence of *signum* (statue), the general word with which *statuncula* would be associated in sense. The neut. form may also be accounted for by the fact that Greek diminutives are as a rule neut. Trim. had used Greek from his boyhood. — **certe non olunt**: Corinthian bronzes had a peculiar odor which served as evidence of their genuineness; *cf.* Mart. ix. 59, 11, *Consuluit nares an olerent aera Corinthon.*

51. Caesarem = *ad Caesarem.* Such an omission of the prep. before the name of a person is rare. This Caesar is probably Tiberius. Plin., *Nat. Hist.* xxxvi. 195, states that the discovery of a malleable glass was made in his reign, and that the

inventor's factory was destroyed lest such glass take the place of the precious metals and cause their decline. He, however, discredits the story. Dio Cassius, lvii. 21, tells of an engineer who righted a porticus which leaned out of the true line, and was banished, in consequence, as an uncanny wizard. In pleading before the Emperor to be allowed to return, he dropped a glass cup, which did not break but was merely bruised by the fall. He repaired the dent with his fingers and hoped such skill would win the Emperor's favor. He was, however, put to death. — **fecit se porrigere**: 'he made as though to offer.' — **non pote valdius quam** = *quam valdissime poterat*: 'Caesar was most mightily scared'; literally, '(it was) not possible (to be) more mightily (scared) than Caesar was.' — **vasum**: Introd. p. xxxv, **A**, 4. — **martiolum**: 'hammer'; *cf.* the name of the conqueror at Poitiers, Charles *Martel*. *Marcus* = 'large hammer'; hence the dimin. *marculus*, *martellus*. From these came the second dimin. *martiolus*; = Fr. *marteau*, Sp. *martillo*. — **solium Iovis**: 'the seventh heaven'; *cf.* **37**, 8; so Hor. *Epist.* i. 17, 34, *res gerere et captos ostendere civibus hostes* | *attingit solium Iovis et caelestia tentat.* — **quia enim**: Introd. p. xxxvii, **D**, 3. — **pro luto**: *cf.* **44**, 22.

52. in argento = *in argentum*; *cf.* **46**, 13. Silver plate is meant, with which the wealthy Romans loaded their tables; *cf.* Friedl. *Sitteng.* iii. 122. — **scyphos urnales**: these were huge; an *urna* = about 22 pints. — **plus minus C**: 'a hundred more or less.' This asyndeton is found in glosses, *cf.* *C.G.L.* VI. under *ferme* and *circiter*; also in inscriptions (*C.I.L.* III. 3980) and in literature; *cf.* Stat. *Silv.* iv. 9, 22, *emptum plus minus asse Caiano.* — **Cassandra**: '(and one I prize very highly which has the scene showing) how,' etc.; Medea is of course meant. — **mortui . . . vivere**: this is up to the level of Trim.'s punning; on the lifelikeness, *cf.* Ov. *Metam.* x. 250, *virginis est verae facies ut vivere credas.* — **ubi Daedalus Niobam**: '(and on one is shown the scene) where,' etc.; he probably means the

thrusting of Pasiphae into the wooden cow. *Mummius* may possibly have been suggested to the befuddled mind of Trim. by the allusions above to Corinthian bronze, though he is now talking about silverware. — **nam Hermerotis**: *cf. nam*, **38**, 9; on this combination of mythological and gladiatorial scenes, *cf.* **29**, 21. Pompeian *graffiti* have been found referring to gladiators and giving the names *Prudes* and *Tetraites.* These same names have been found in gladiatorial scenes on old Roman glass vessels found in other parts of Europe, with a variant *Petrahes* or *Petraeites.* — **meum intelligere**: 'my knowledge'; so Pers. 1, 122, *hoc ridere meum; cf.* Conington's note, and Wölfflin, *Archiv*, iii. 75. — **tamquam ego tibi**: the idea being, 'you are your own enemy.' — **tandem ergo**: the breaks in the lines give some suggestion of how greatly the original has been condensed by the epitomator. — **cordacem . . . ducit** = *κόρδακα ἑλκύειν*: for a woman this was of course extremely indecent. Dancing at any time, excepting on the stage and at religious ceremonies, was offensive to the Roman; hence Cic., *Pro Mur.* 6, says *nemo fere saltat sobrius, nisi forte insanit.* — **madeia, perimadeia**: Trim. himself goes through this genuine tarantella, while the slaves keep time with the refrain, which seems to mean '(well done) by Zeus, oh yea by Zeus.' The words are possibly Greek, *μὰ Δία περὶ μὰ Δία*, and from some song of a dithyrambic character. Trim. intends a pantomimic performance, acting out the text, and the slaves taking the part of the chorus and singing the text. That it is in Greek is not surprising; such pantomimic texts were frequently heard even on the Roman stage; Harpers' *Dict. Class. Antiq.*, p. 1168.

53. urbis acta: possibly in imitation of the journals of the imperial house (*ephemerides; cf.* Suet. *Aug.* c. 64) or of the *acta urbis Romae.* It was, however, a necessity that Trim. as master of a large property should have regular reports made, whether he imitates the imperial custom or not. — **VII. Kal. Sex.**: the date up to which the report for the first six months of the pre-

ceding year is brought. It has been delayed during July in preparation, and is now read fully six months after being made up. There has been a still longer delay in submitting the ledger account, *rationes*, containing *inter alia* his purchase of Pompeian gardens. So vast are Trim.'s transactions that the *actuarius* does not hesitate to say it is hardly time to expect a report on what he claims is so recent a matter. To Trim. it does not seem so; hence *excanduit* below. — **Pompeianis** : since Trim's gentile name is *Pompeius*, derived from his last owner, these *horti* may have belonged to this last owner until bought or inherited by Trim., and may thus derive their name; it is possible, however, that they lay near Pompeii, and the name is thus derived. — **cum elogio exheredabatur** : 'disinherited with honorable mention.' It was only by the courtesy of the master that a slave could make a will. Masters usually inherited something from the *libertus*, whether by will or not, unless they had given a release *libertatis causa* during the life of the *libertus*. — **baro** : here and in **63**, 17, 'an athlete'; it is the Eng. 'baron.' It is explained as meaning lit. a man *corpore robore ferox*, or *corporis robore stolide ferox*. It then passes over into the sense of *proceres*, 'vassals,' in which it is employed in documents of Charles the Bald, 850 A.D. — **odaria saltare** : 'to give a song-and-dance performance'; like the old Latin *Atellanae* or a modern vaudeville number. Ovid in his exile was pleased to know that his poems were often "danced" in the theatre and received with applause. *Tristia*, ii. 519. — **nam** : *cf.* **52**, 6. — **Atellaniam facere** : this would be employing a first-rate troupe for second-rate shows. Good plays, in Trim.'s time, were not sufficiently attractive and well patronized to hold their place on the stage. The public taste was low. *Cf.* Friedl. *Sitteng.* ii. 443.

54. haec dicente Gaio : 'just at the moment Gaius was thus speaking the boy fell from above (upon the shoulder) of Trimalchio.' *Gaio* is plainly corrupt if it refers to Trim., for

the name immediately follows by which Encolpius always mentions him. — **hominem tam putidum**: 'so disagreeable a being'; the boy, not Trim.; *cf.* **34**, 15. In **73**, 7, however, Encolpius speaks of Trim.'s *iactatio* as *putidissima*. — **alienum mortuum**: 'have somebody's funeral on their hands'; the expression seems part of a proverb. — **nam**: *cf.* *nam*, **52**, 6. — **pessime erat**: 'I had a very uncomfortable feeling'; *cf.* Introd. p. xxxvii, **C**. — **catastropha**: 'a stage trick'; the word occurs only in Petron. and may be a theatrical term; *cf.* Collignon, *Étude sur Pétrone*, p. 276.

55. In praecipiti: 'how sudden a shift there is in human affairs.' The phrase is used with reference to the headlong descent of the tumbler. *Cf.*, however, Juv. 1, 147, *omne in praecipiti vitium stetit*, which shows that the phrase has also a general sense. — **ita**: 'really'; frequent in this sense at the beginning of a sentence; *cf.* **75**, 12. — **ex transverso**: 'the unexpected always happens'; so Plaut. *Trin.* 361; *multa eveniunt homini, quae volt, quae nevolt.* *Cf.* with the epigram in **34**, 30, on the pentameter preceded by *two* hexameters. — **Mopsum Thracem**: this poet belongs in the same category with the Trojan Hannibal. The epitomator seems to have put the entire account of the *poetarum mentio* into a single condensed sentence of his own. — On **Publilius [Syrus]**, *cf.* Teuffel, *Hist. Rom. Lit.*, § 212, 3. The following lines are generally considered to be an imitation by Trim. in the style of the poet. Ribbeck, however, prints them among the fragments of Publilius in his *Scaen. Roman. Poesis Frag.*, II. 303. Publilius was chiefly an actor and improvisatore, hence only stage copies of his plays were in circulation. Of his plays we have only the names of two. The metre which follows is the senarius; Gildersleeve-Lodge, *Latin Grammar*, 761. The poem is of such marked vigor and excellence in choice of words and in alliteration that it reveals the skill of the actual Petronius behind his dummy Trimalchio. — **tuo palato**: 'is cooped up and raised for thy

palate, clad in its plumage of royal gold.' The Numidian pheasant is the *afra avis* of Hor. *Epod.* ii. 53. — **pietaticultrix**: 'haunter of temples.' — **Titulus**: 'harbinger of spring.' On the stork as a bird for the table, *cf.* Hor. *Sat.* ii. 2, 49, *tutus erat rhombus tutoque ciconia nido.* Here, however, it finds its final nest in the stewing-kettle of a luxurious *bon-vivant.* — **bacam Indicam**: *sc. optas* from below. Horace, *Sat.* ii. 3, 239, also calls the pearl a *baca* — **phaleris**: pearls, corals, and precious stones are conceived of as the 'trappings' of luxury. — **Carchedonios**: 'why dost thou covet the flash of oriental stones.' Pliny writes in his *Nat. Hist.* xxxvii. 92, *carbunculi a similitudine ignium appellati. Horum genera Indici et Garamantici, quos et Carchedonios vocavere propter opulentiam Carthaginis magnae.*

56. medicum et nummularium: concrete words for abstract names of the professions; so **46**, 26. — **anatinum**; like goose-grease, it may have been good for colds. Cato, according to Plut. *Cat. Mai.* 23, 6, frequently dosed his household with duck's and hare's meat. — **aes videt**: the denarius had been debased in Nero's time; Mart. xii. 57, 8, *hinc otiosus sordidam quatit mensam Neroniana nummularius massa.* — **nam mutae**: '(but not men alone lead toilsome lives) for the dumb,' etc. — **illae**: *cf.* Introd. p. xxxvi, **B.** — **ibi et acidum**: 'every sweet has its sour'; *cf.* Plaut. *Pseud.* 63; Juv. 6, 181 (*voluptas*) *plus aloes quam mellis habet.* — **pittacia**: the boy read what was upon the cards, and gave each guest the corresponding *apophoretum*, which was determined in each instance by a word-pun. This was a popular diversion as early as the time of Augustus and is not yet out of vogue; *cf.* Friedl., Introd. to Mart. *Apophoreta*, and *Apoph.* xiii. 5. — **argentum sceleratum**: 'a silvered (s)ham': a trinket resembling a ham (σκελίς = 'leg') is brought; the pun is on SCEL-*eratum.* Corresponding to *argentum* are silver *acetabula; cf.* Heraeus, *Sprache Petr.*, p. 12. — **offla collaris**; 'a piece of meat off the neck.' — **serisapia**: this being word-punning,

where the joke depends on the sound of the words, nothing is effected by translation. *Seri* + *sapia* = *xero* + *phagi*; *seri* and *xero* sound alike, while *sapio* ('to taste') suggests the Greek root *phag*, 'to eat.' *Contu* + *melia* = *contus* (*cum*) *melo*. Note that *malum*, 'apple,' could be pronounced *melum*, and that all the romance derivatives show the *e*; *Archiv Lat. Lex*. iii. 528; vi. 438. — **porri**: this is the *porrum sectile* (Friedl.; Mart. iii. 47, 8); *sectile* is from *seco*; *flagello secare* is a common phrase; thus it is that *porri* suggests *flagellum*; as *per*-SICA does *cultrum*. — **canale**: the sound suggests *canis*; the sense of the latter suggests *lepus*. *Pedale* suggests the sandal (*solea*) and this the fish *solea*; *cf.* Plaut. *Cas*. 495; Heraeus, *Sprache*, p. 13. — **sexcenta**: 'thousands of others of this sort.' Indef. numeral.

57. discumbebat: this is the guest who explained the 'Carpe' pun; **36**, 16; from **59**, 2 it is seen that his name is Hermeros. — **vervex**: a common term of reproach; so Plaut. *Merc*. 567, *Itane vero, verbex? intro eas? cf.* Juv. 10, 50, *Vervecum in patria*. These two chapters, in which Hermeros does some severe scolding, are full of "bad names." — **domini mei**: like 'boss' or 'old man,' used by certain kinds of people to-day in addressing or alluding to their superiors; *cf.* Friedl. *Sitteng*. i. 443, *Über den Gebrauch der Anrede "domine" im gemeinen Leben*. — **tutelam . . . propitiam**: 'so help me Heaven;' *cf.* **44**, 34, and **75**, 6; Introd. p. xxxix, **D**, 2; the threatening language continues to the end of the following chapter. On *propitiam*, *cf.* Wilmanns, *Exemp. Inscrip.*, nos. 251 and 252. *Tutela* = *genius*; *cf.* **74**, 36 and note on **37**, 6. — **cluxissem**: 'shut off his blatting nonsense': pleb. for *clusissem* (= *clausissem*), *s* and *x* being interchangeable, as in *serisapia* = *xerophagi*, **56**, 18. — **bellum pomum**: sarcasm is added to vituperation and threats. *Rideatur;* Introd. p. xxxvi, **E**, 3. Neue, *Formenlehre*, II. 86. — **ad summam**: here, as in chap. **37**, where Hermeros was the speaker, *ad summam* is a favorite phrase. So *quid si non* with Seleucus, chap. **42**; *itaque* with Ganymedes, chap. **44**. — **vermes**

nascuntur: 'under proper conditions anything will happen.' On the speaker's ferocious temper, *cf.* **58**, 12. — **fetum . . . lamna**: 'did his father have to buy his precious kid with money?' On *lamna* = 'money,' *cf.* Mart. ix. 22, 6, *aurea lamna;* so Hor. *Od.* ii. 2, 2; *cf. lamellulas,* below, l. 30 and **58**, 25. — **eques Romanus**: he had seen the gold rings on Ascyltus's finger: in **58**, 33 he contemptuously calls them *annulos buxeos.*

— **homo inter homines**: *cf.* **39**, 9 and Suet. *Nero*, 31, *quasi hominem habitare*, where *homo* implies the dignity of manhood. Hermeros probably had royal blood in his veins, if, like Trim., he came from the Orient. To make his way in the world, he sells himself into slavery at Rome and thus being attached to to some influential Roman, he becomes at last a *libertus*, a *civis Romanus.* To have remained at home in the conquered province would have subjected him, as a *tributarius*, to the degrading poll-tax, as it was levied throughout Egypt, Judea, and Persia. As a slave, he had to do many things *operto capite*, now he can walk anywhere *aperto capite* and feel no shame. — **redde quod debes**: he does not owe a red copper to anybody; he has never had a summons served on him; *cf.* Ovid, *Ars Am.* iii. 449, *redde meum, toto voce boanti foro;* so Sen. *De Ben.* iii. 14, *aequissima vox est, ius gentium prae se ferens, redde quod debes; St. Matt.* xviii. 28, 'pay me that thou owest.' — **ventres pasco**: having got a little cash on hand, he keeps up a goodly establishment; *cf.* Sen. *Epis.* 17, 3, *facile est pascere paucos ventres.* — **sevir gratis**: 'I was made commissioner of the Augustates with rebate of fees.' *Sevir* and *seviratus* occur outside of Petronius only in inscriptions, as in *C.I.L.* II. 1934. *Cf.* Wilmanns, *Indices.* On the functions of these men, *cf.* note on **30**, 8. — **peduclum**: *cf.* the circumstance which prompted Burns to write:

"O wad some power the giftie gie us
To see oursels as ithers see us;
It wad frae mony a blunder free us an' foolish notion.
What airs in dress an' gait wad lea'e us an' ev'n devotion."

For *pediculum*, whence Ital. *pidocchio;* Span. *piojo.* Cic. writes, *Tusc.* iii. 30, 73, *est enim proprium stultitiae aliorum vitia cernere, oblivisci suorum.* — **ridiclei**: Introd. p. xxxiii, **B**, 3. — **maior natus**: Gildersleeve-Lodge, 296, 5; the usual numeral is omitted. — **lacticulosus**: 'a mamma's pet, you dare not say boo, you're cracked.' More scolding. On the form, *cf.* such formations as *somniculosus*, *meticulosus.* With *mu argutas*, *cf.* Lucilius (ed. Lachmann), 1138, *non laudare hominem quenquam nec mu facere unquam.* In i. 6, 7, Propert. has the active, *illa mihi totis argutat noctibus ignes.* On *lorus in aqua*, *cf.* Mart. vii. 58, 3, *madidoque simillima loro inguina.* On *vasus fictilis*, *cf.* Cic. *Ad. Att.* vi. 1, 13, *vasis fictilibus.* — **fidem meam malo**: repeats ll. 19 and 20; the challenge is repeated in **58**, 29.

— **puer capillatus**: so Ganymedes of himself, **44**, 9 and 12, and Trim. of himself, **75**, 24. — **basilica non erat facta**: Introd. p. xx, n. — **maiiesto et dignitosso**: 'majestful and digniferous'; a labored pompousness; on the formation of *dignitosso*, cf. *successi*, **38**, 13. Adj. in *-osus* from nouns in *-tas* are rare. — **hac illac**: asyndeton as in *minus plus*, **52**, 2; *cf.* Ter. *Heaut.* 512. — **genio illius gratias**: 'thanks to his honor'; *cf.* **37**, 6.— **athla** = *pericula*: note the large number of Greek words and forms which Hermeros employs in this and the following chapter.

58. **Qui ad pedes stabat**: as *pedisequus; cf.* **26**, 10; Giton played the part not unwillingly; he is the *deliciae* of Ascyltus. It may, indeed, be that the *Satirae* was a love tale after the Milesian style, with Giton taking the place of the usual heroine. On the *pedisequus*, *cf.* Seut. *Calig.* 26, and Senec. *De Benef.* iii. 27, 1, *servus qui cenanti ad pedes steterat;* so Mart. xii. 87, and iii. 23. — **caepa cirrata**: 'you frizzled onion'; he was a curly-headed youngster; hence below, l. 18, 'those cheap baby locks.' In *Pers.* i. 29, *cirrati* = 'schoolboys'; *cf.* Mart. ix. 29, 7, *cirrata caterva magistri.* Again more scolding, sarcasm, bragging, and

threats. — **io Saturnalia**: 'merry Christmas!' This, of course, is more sarcasm. *Cf. C.I.L.* IV. 2005[a], with facsimile, reading *Saturnina | Io Saturnalia;* and Mart. xi. 2, 5, *clamant ecce mei 'Io Saturnalia' versus | et licet et sub te praeside, Nerva, libet.* — **December est**: *cf.* **30**, 11. — **vicesimam**: the payment of 5% of the slave's value, to be made by him or his master at manumission. In **71**, 6, Trim. promises a slave his liberty with a present of the *vicesima.* — **corvorum cibaria**: *cf.* Hor. *Epist.* i. 16, 48; *Sat.* i, 3, 82; ii. 7, 47. — **curabo**: *ut* is regularly omitted after *curo* in the *Serm. Pleb.* in the *Cena;* so in Cic. *Ad fam.* ii. 8, 1; Hor. *Sat.* ii. 6, 38. — **satur fiam**: 'may I starve if I'm not keeping cool just to oblige Trim.' — **depresentiarum**; 'on the spot'; *cf.* **74**, 44. The word belongs to the *Sermo Pleb.;* for the usual *impraesentiarum.* We have this same plebeian word in the *Vulgate, Gen.* l. 20; *Levit.* viii. 34, = 'as it is this day,' 'as he hath done this day.' — **isti nugae**: *sc. sunt,* 'they are a poor lot.' So Cic. says of Pompey, that his friends are *merae nugae; Ad Att.* vi. 3, 5. — **qualis dominus**: a Greek proverb, *οἵαπερ ἡ δέσποινα, τοία χἠ κύων.* Cic. gives the first part in *Ad Att.* v. 11, 5. — **caldicerebrius**: *cf.*, however, **57**, 3 and 11. — **in publicum**: Introd. p. xxxviii, **E**, 3. — **terrae tuber**: 'toad-stool.' In southern Italy they still call a dullard *tar-tufolo.* From this comes the Eng. 'truffles.' — **nec sursum nec deorsum**: 'I don't grow (*i.e.*, may I not grow) another inch up or down,' etc. The redundant neg., and the inappropriateness of *deorsum*, betray the hot anger of Hermeros. On the use of *sursum* and *deorsum* together, *cf.* Ter. *Eun.* 278, *ne sursum deorsum cursites.* — **rutae folium**: *cf.* note on **37**, 19. — **parsero**: Introd. p. xxxvi, **E**, 1, and Neue, *Formenl.* II. 368. Plaut. prefers this form of the perfect stem. — **longe sit comula**: so Caes. *Bell. Gall.* i. 36, *si id non fecissent, longe iis fraternum nomen pop. Rom. afuturum.* — **venies sub dentem**: 'yes, yes, I'll chew you up.' So Gellius, *Noc. Att.* vi. 9, 4, in quoting Laberius, *simul sub dentes mulieris veni bis, ter momordit.* — **barbam auream**: 'though you be one of the gilded gods.' This interpretation is

confirmed by Persius, 2, 58; Cic., *Nat. Deor.* iii. 34, says that Dionysius *Aesculapii Epidaurii barbam auream demi iussit*, since it was not right for the son (Aesculapius) to have a beard when the father was beardless in all his temples. — **te ληρώδη fecit**: 'who (by his neglect) has made a babbler out of you.' This hits Ascyltos and the remainder of Hermeros's scolding is directed at him. — **alogias menias**: 'senseless follies.' — **lapidarias literas**: 'I can read capital letters on the stones.' Books, in uncials or cursives, would be beyond him. The lapidary, or stone cutter, is an *opifex quadratarius;* hence his letters are *litterae quadratae.* Hübner, *Exemp. Inscrip.* p. xxiii, where this passage is cited. — **partes centum dico**: 'I can give the hundredth of any sum in asses, pounds, and sesterces.' He believes he has elementary knowledge enough for practical business. Like kings and nobles of mediæval times, he leaves writing and polite reading to men of books. The subdivision of the *as* is important, since interest was probably indicated in terms of the *as*, both it and the year being duodecimally divided. As a man, he is naturally further advanced than Echion's son, **46**, 10, who *quatuor partes dicit*, or Trim.'s slave, **75**, 9, *qui decem partes dicit*, though this latter *librum ab oculo legit.* — **ego et tu**: *sc. faciamus.* Hermeros wishes to bet that he can rout all of Ascyltos's learning by a single question in the form of a riddle.

— **qui de nobis longe venio**: 'who of us am I who go far and wide? Guess me if you can. I'll add more: who of us runs and leaves not his place? who of us grows and yet becomes small?' Büch. calls these three questions *aenigmata de pede, oculo, capillo.* Friedl. quotes a doubtful and labored solution, taken from spinning and weaving. The last two questions are a dialogue between the wool and the spindle, this latter continually spinning on its axis, while the former is ever diminished on the distaff and increased on the spindle. The first question has to do with weaving single-colored cloths, the rhythm of the machine suggesting that of the words. The same kind of yarn would be used for woof and web. Thus the thread in the one says to

that in the other, "I come long (in the web), I come wide (in the woof), now take me off the machine." Plutarch, *Quaest. Conviv.* V. pref. 5., says that *φορτικοὶ καὶ ἀφιλόλογοι* indulge in this form of amusement at table; yet Trim., **39**, 8, took it to be 'philology.'—**tanquam mus in matella**: utter helplessness; so Plaut. *Casin.* 140, *tum tu furcifer | quasi mus in medio pariete vorsabere.* — **molestare**: rare even in church Latin, and found in glosses only as a translation of *ἐνοχλέω.* — **qui te natum non putat**: 'who isn't conscious of your existence.' Mart. has this proverbial phrase in x. 27, *Nemo tamen natum te, Diodore, putat;* viii. 64, *Natum te, Clyte, nec semel putabo.* So Sen. *Apocolocyntosis*, 3, 2, *nemo enim unquam illum natum putavit.* Aristophanes, *Wasps*, 558, *ὃς ἔμ᾽ οὐδ᾽ ἂν ζῶντ᾽ ᾔδειν.* — **nisi si**: *cf.* note on **57**, 14. — **Occuponem**: 'holy profit!' This is one of those popular deities (*indigitamenta*), which Roman religion could and did easily create, a help in trade and commerce, whose presence and power were felt the more closely, as their spheres became more specific. They were appealed to therefore with all the greater faith. On the form of the name, *cf. Incubo*, **38**, 16 and *Cerdo*, **60**, 28. — **hoc ferrum**: Hermeros raises his hand and flaunts his iron ring in the face of Ascyltus who, as a Roman eques, wore a gold ring. He harps again, as above in **57**, 19, on his business success and soundness. — **ut populus iuret**: 'that people will swear by my funeral as the model one.' *Cf.* the wish of Trim. in **78**, 5. — **toga perversa**: 'with your toga all about your ears,' *i.e.*, in wild disorder. — **maiorem maledicas**: Introd. p. xxxvi, **A.** — **mera mapālia**: 'and their studies are simple nonsense.' See Critical Appendix.

59. Suaviter sit potius: 'let's have things pleasant.' *Cf.* **75**, 17; the combination *suaviter esse* occurs in early Lat. and occasionally in inscriptions. — **adulescentulo**: Ascyltus. — **sanguen . . . fervet**: *cf.* **57**, 11. The form *sanguen* occurs in early and in patristic Lat.; Neue, *Formenl.* I. p. 243; Rönsch, *Itala*, p. 272. — **qui vincitur . . . vincit**: so Publilius, 398

(ed. Ribbeck), *non vincitur sed vincit qui cedit suis;* Ovid, *Art. Am.* ii. 197, *cedendo victor abibis.* *Cf.* Otto, *Sprichwörter*, p. 371. — **cocococo**: the word expresses the rooster's crow; *sc. faciebas.* The common verb is *cucurro.* — **cor non habebas**: *cor* = judgment; so Plaut. *Pseud.* 769, *nunc corde conspicio meo.* The double use of *et tu* shows that Trim. is acting as peace-maker. He says, "you, H., spare the young fellow, and thus be the victor; as for you (Asc.) when you were an innocent chick you crowed well," etc. — **Homeristas**: found but once elsewhere. It appears in glosses among words pertaining to the theatre; these persons are therefore presumably actors, not mere reciters, who give scenes in costume from Homer. — The prelude *hastis scuta concrepuit*, suggests *Iliad*, iv. 447 ff.,

σύν ῥ ἔβαλον ῥινοὺς˙σὺν δ' ἔγχεα καὶ μένε' ἀνδρῶν
χαλκεοθωρήκων, ἀτὰρ ἀσπίδες ὀμφαλόεσσαι
ἔπληντ' ἀλλήλῃσι, πολὺς δ' ὀρυμαγδὸς ὀρώρειν.

So Livy, xxvii. 29, *Exercitus gladiis ad scuta concrepuit.* — **consedit**: 'sat up.'— **ut insolenter solent**: the paronomasia produces a pun; Cic. seems to attempt the same in *De Inventione*, i. 28, 43, *natura eius evenire vulgo soleat an insolenter et raro.* What Trim. intoned from his Lat. book, as the Homeristae prepared for their performance, may have been some parody upon a scene in the Trojan cycle; possibly it is the insanity of Ajax, which he is producing in the jumbled account that follows. — **lance ducenaria**: 'a dish weighing 200 pounds,' = 64.4 kilograms. The weight was engraved upon it, as upon the *lances* in **31**, 22. Plin. gives an account, in *Nat. Hist.* xxxiii. 139–150, of the development of the use of silver service in the last century of the Republic. The boiled pig, served upon this *lanx*, is the principal part of the fourth course of the *cena* proper. The cakes in **60**, 12 also belong to it. — **versa . . . supina**: these either agree with *manu* to be supplied, or are acc. of the inner obj. with *gesticulatus.* The sense is, 'hacking this way and that.'

60. strophas: 'such elegant surprises.' These continue the *methodium* of **36**, 10 and the *catastropha* of **54**, 12. Sen., in *Epist.* xxvi. 5, speaks of the day when, *remotis strophis ac fucis, de me iudicaturus sum.* The word is commonly plu.; but Plin., *Epist.* i. 18, and Mart., xi. 7, 4, use the sing. — **lacunaria**: Valerius Maximus, ix. 1, 5, also writes of movable panels in describing the dinner of Metullus Pius: *demissasque lacunaribus aureas coronas.* Even in the Middle Ages ceilings were constructed with movable panels. — **descenderet**: with reference to **54**, 2. — **novi de caelo**: like a *deus ex machina.* The spreading of the ceiling had probably opened the dark sky to their gaze. — **coronae . . . cum alabastris**: though wine was drunk during the eating, real drinking began with the *mensa secunda*, now about to be ushered in, or later, in the so-called *comissatio graeco more*, during which crowns and ointment, which figure in early comedy, were distributed. *Cf.* Nep. *Ages.* viii., *unguenta coronas secundamque mensam servis dispertiit;* Hor. *Od.* ii. 11, 14. Mart., x. 19, 20, wants his poems read *cum regnant rosa, cum madent capilli.* *Cf.* below **65**, 17. — **Priapus**: the god here shares the same artistic purpose to which the goddess *Flora* is put; *cf.* Baumeister, *Denkm. Klass. Alt.* p. 1408. Both are patrons of gardens and protectors of fruits. — **pompam**: 'we snatched too eagerly at the charming display.' So Plaut., *Capt.* 769 ff. and *Stich.* 683, uses this word of the tempting array of good things to eat. *Cf.* Mart. x. 31, 3. — **nova ludorum missio**: a phrase playfully borrowed from the amphitheatre; 'a new event on the programme.' — **vexatione**: 'pressure'; so Ov. *Amor.* i. 14, *heu male vexatae quanta tulere comae; cf.* Mart. xi. 89, 2. — **religioso apparatu**: toward the end of the Republic, oriental trade had introduced Asiatic spices into Rome, and these gradually took the place, in sacrifices, of the old and simple offerings of milk and wine and first fruits of cattle and land. — **Augusto . . . feliciter**: this has its counterpart in the modern ceremony at banquets of standing and drinking in silence to the health, or in memory, of some distinguished person. It is the *veneratio genii Augusti*, a ceremony

which developed out of his deification. It grew to be a custom to place the image of his *genius* beside the *lares compitales*, to observe his birthday as a holiday, and to take one's solemn oath by his *genius*. Roscher, *Myth. Lex.* i. p. 1617; Baumeister, i. p. 593; Preller, *Röm. Myth.* p. 571. The ceremony commonly came during the *mensa secunda* and with the worship of the *lares*, as here in Petr., though he places both acts during the *mensa prima*, which continues until the end of chap. **67**. *Cf.* Hor. *Od.* iv. 5, 31, *hinc ad vina redit laetus et alteris | te mensis adhibet deum, . . . laribus tuum [Augusti] miscet numen.* Since Tiberius refused to be styled *pater patriae*, the Augustus here referred to must be Claudius or Nero. Introd. p. xx. — **mappas implevimus**: *mappae* were employed not only as napkins, but as wrappers in which to tie up and take home the tidbits and gifts received at a dinner as *apophoreta*. Guests, therefore, frequently provided their own *mappae*. *Cf.* Hor. *Epis.* i. 5, 21; Mart. xii. 29, 21 and viii. 59, 7. — **succincti tunicas**: on the construction; *cf.* Verg. *Aen.* ii. 511, *ferrum inutile | cingitur.*

— **Lares bullatos**: images of the household gods with amulets about their necks. *Bullatos* is a participial adj. in *-atus* like *prasinatus*, **28**, 18, *rubricatus*, **46**, 22. The old name of the first line of the legionary maniple (*hastati*) shows how thoroughly Latin such adjectives are. For a *lar bullatus*, engraved upon the side of an altar found at Caere, see Baumeister, p. 76, under *amulet*. — **Cerdonem . . . Felicionem . . . Lucrionem**: 'Business, Luck, Gain.' These are Trim.'s three guardian angels and very close to him in all his concerns, as *Occupo* is to Hermeros; *cf.* **58**, 33 and the note. — **veram imaginem**: *cf.* Mau-Kelsey, *Pompeii*, pp. 262–267 and the illustrations, pp. 263 and 265. Placing the *lares* upon the table together with the image of Trim. indicates that the *mensa prima* is at an end; the ceremony created a pause, during which there was silence while an offering was made, of which the *salsa mola* formed part. This was the ancient rite at formal dining; a prayer was also made, both at the beginning and end of the *mensa prima*.

61. bonam valitudinem: this is the prayer in connection with the worship of the *lares*, with which the *mensa prima* should end. That it does not do so until chap. **68**, is due to the stories which now follow and the unceremonious entrance of Habinnas. Prayers for good health of mind and body were frequent. *Cf.* Petr. chap. **88**; Sen. *Epis.* x. 4; so Juv. 10, 356; *mens sana in corpore sano.* Hor. *Od.* i. 31, 17–19. — **suavius esse**: 'you used to be better dinner company.' Repeated in **64**, 7; *cf.* **42**, 19. — **muttis**: generally, as here, modified by a neg., and used of human sounds; so in Ennius, Plaut., and Terence. In the Vulgate it is used of dogs. — **sic felicem me videas**: 'if you want to see me happy.' "The favor is asked in the name of that which the grantor of the favor would most desire." *Cf.* Ovid, *Amores*, iii. 6, 20 (*sic aeternus eas*) *labere fine tuo;* so Verg. *Ecl.* ix. 30, and x. 4; Hor. *Od.* i. 3, 1. — **dissilio**: the commoner verb in this usage is *rumpi* or *findi; cf.* Hor. *Sat.* ii. 3, 314, and Suet. *Nero.* 41. — **viderint**: 'let that be their lookout;' *cf.* **62**, 34.

— **haec ubi dicta dedit**: a stock phrase found as early as Lucilius (*cf.* ed. Müller, p. 3), *haec ubi dicta dedit, pausam facit ore loquendi;* so Verg. *Aen.* i. 81, and ii. 790. — **quomodo dii volunt**: so **76**, 2. This was the common reply to the question, *quomodo res tuae? omnia bene?* — **bacciballum**: 'a most plump and lovable girl.' The word is of uncertain derivate and meaning, 'ad plenam et rotundam formam spectans' (Büch.). It may be connected, in derivation, with *bacca*, or with *saraballum*, a vase with a good round and broad bottom. — **fefellitus sum**: this form of the participle may be due to Greek influence, being analogous with the Greek perf. pass. part. in its reduplication. It is probably because Greek diminutives are neut. that *statunculum* is used in **50**, 17, for the fem. form. — **per scutum . . . ocream**: 'I tried by hook and by crook.' A gladiatorial phrase. *Cf.* Sen. *Ques. Natur.* 4, praef. 5, *per ornamenta feriet*, and *Epist.* xiv. 15, *per ornamenta percussus est.* — **aginavi**: found only here and in glossaries; *cf.* Heraeus, *Sprache*, p. 14. It is a denom. from *agina*, 'the beam of a balance,' or 'the balance' itself. Hence

the verb would refer originally to the bustling activity of the retail dealer continually weighing out things, *cf.* Heraeus; or to the quivering of the balance beam in coming to equilibrium, *cf.* Hayley, in *Harvard Classical Stud.* vii. p. 217. The word then comes to mean 'to hasten,' *festinare*, *διαπράσσομαι*, meanings clearly recognized by Du Cange and given in the glossaries, as quoted by both Heraeus and Hayley.—**in angustiis amici**: so Eurip. *Hec.* 1226, *ἐν τοῖς κακοῖς γὰρ ἀγαθοὶ σαφέστατοι φίλοι*; *cf.* Cic. *De amic.* xvii. 64 (quoting Ennius), *amicus certus in re incerta cernitur.*

62. scruta scita expedienda: 'to despatch some small business of his.' The noun is rare; it occurs in Lucilius, p. 142, l. 77 (Ribbeck), *scruta . . . ut vendat scrutarius laudat;* so Hor. *Epist.* i. 7, 65, *vilia vendentem tunicato scruta popello.*—**Orcus**: 'hell.' *Cf. Solomon's Song*, viii. 6, 'for love is strong as death.'—**apoculamus**: 'we hasten forth.' This word appears only here and in **67**, 5; its derivative and meaning are uncertain. Can it be ἀ privative + poculum, analogous to ἀτιμάω, and = 'we push our cups from us'? This derivative would suit both passages in which the word appears. Büch. takes it from *ἀποκαλεῖν*, the syllable *-cul-* being explained as epenthetical, as in *nomen-cul-ator*, from *calare.* Its first use would be seen in such a sentence as *dominus apoculat servum*, = 'calls off (to himself).' From this would then be developed *servus se apoculat*, 'the slave answers the call.' Forcellini (see *Class. Rev.* vi. p. 117) suggests *ἀποκυλίειν*, 'to bowl off,' 'roll away' as the source of this word.—**gallicinia**: *cf.* Hor. *Sat.* i. 1, 10, *sub galli cantu.*—**intra monimenta**: the streets leading from any large town were generally lined on both sides with monuments of the dead. Hence the oft-recurring words in epitaphs, 'Stay, traveller, as you pass by.' *Cf.* **71**, 46, and the note on the same. On the asyndeton, *cf.* Introd. p. xlii, **G**, 2.—**homo meus**: so below, l. 31, *meus miles; cf.* Phaedr. v. 7, 32, *homo meus;* Juv. 13, 244, *noster perfidus*, Theoc. xiv. 30, *τὸν ἐμὸν Λύκον.*—**ad stelas facere**: 'made for

the tombstones.' On *facio* in this sense, *cf.* Ter. *Phorm.* 635, *haec hinc facessat*, and the schol. *pro 'hinc se faciat' id est abeat, ut 'huc se faciat' huc accedat significat.* — **cantabundus**: the only adj. of this formation in Petr., nor does this word occur elsewhere. Adj. in *-bundus* are found not only in comedy but among the best writers, especially Livy; *cf.* Cooper, *Word Formation*, p. 92. — **anima in naso esse**: 'my heart was in my mouth.' So in Greek, 'κραδίη δὲ ῥινὸς ἄχρις | ἀνέβαινε,' quoted by Otto, *Sprichw.* p. 238. — **donec . . . pervenirem**: the only instance of the subjunc. with *donec* in Petr. — **larua**: *cf.* **44**, 10.

— **animam ebullivi**: *cf.* **42**, 6. — **per bifurcum**: 'down my crotch.' The lex., agreeing with Forcellini's *seu potius per inferiorem maxillarum partem ad gulam*, renders 'over the cheeks down to the neck.' — **oculi mortui**: 'my eyes were shut'; *i.e.*, fixed and glazed as though he were dead; *cf.* **68**, 26. When he hears the rest of the tale, he is afraid to *shut* his eyes. — **Gai nostri**: according to Friedl., this is Pompeius the *patronus* of Trim. and all his *conliberti* at the dinner; *cf.* **71**, 41; **30**, 7; **38**, 20. — **copo compilatus**: 'like the landlord after his bill.' — **bovis**: *cf.* *Iovis*, **58**, 7; Neue, *Formenl.* I. p. 293. — **versipellem**: he was a 'constitutional werwolf' (*cf.* Kirby F. Smith, *The Werwolf*, Puplic. Mod. Lang. Ass'n, New Ser. ii. pp. 1 ff.), making his transformation whenever and wherever he wills, not involuntarily because of charms or by the use of salves or any magic. The story of the werwolf is found in Greek as well as in Celtic and Germanic literatures. As told by Niceros, it preserves a unique and decidedly ancient character. *Cf.* Baring-Gould, *Book of Werwolves;* Pischel, *Zu Petron.* 62, Abhandlungen für M. Hertz, pp. 69 ff. "The one necessary preliminary to transformation consists, simply, in taking off all the clothes. The return to the human shape depends upon repossession, intact, of the same garments which were taken off. The safe keeping of those garments during the interim becomes a vital matter. It was solely for this purpose that the soldier uses his one piece of magic; it had nothing to do with his transformation proper."

In Hindostan, as in Italy, "circummicturition was supposed to charm one fast. The following is the end of an ancient Indian formula quoted by Pischel: O Knecht, du bist umharnt, wohin wirst du umharnt gehen?" (K. F. Smith.) With this, *cf.* **57**, 10. — **exopinissent**: Fr. *exopinisso*, one of the class of formations in *-izo*, *-isso* (*-esso*) to which *expetisso*, *incipisso* (in Plaut.) belong. On the same model, though not before late and mediæval Latin, countless verbs in *-izo* like *pulverizo*, *latinizo*, were formed; *cf.* Funck, *Archiv*, iii, 420. — **genios . . . iratos habeam**: *cf.* **74**, 37, and note on **37**, 6.

63. salvo tuo sermone: 'without doubting your tale.' On *ut*, *cf.* Crit. Append. — **linguosus**: *cf.* **43**, 9; outside of Petr. this word appears only in church and late Latin. — **nam et ipse**: '(but two can take a hand at this) for I,' etc.; *cf.* **38**, 9 and note. — **asinus in tegulis**: either Trim. is the ass on the housetop, *i.e.*, a sorry hand at a story after so brilliant an example as Niceros, or the story he is about to tell is to be as "hair-lifting," as, *e.g.*, such a *prodigium* as Livy describes, xxxvi. 37, *boves duos domitos in Carinis per scalas pervenisse in tegulas aedificii proditum memoriae est.* The former is Otto's conjecture, resting on the fable of the ass (*cf.* Babrius, 125) which imitated a monkey in climbing to the roof of a house, without getting the praise, however, which the monkey received. — **vitam Chiam gessi**: 'I led a pretty gay life'; *cf.* **75**, 27. The shamelessness and laughter of the Chians were proverbial. — **ipsimi nostri**: 'our master's.' *Cf.* **69**, 9; **75**, 27, where the explanatory gloss, *domini*, has slipped into the text; *cf.* also **76**, 2. So Aristoph. *Plut.* 83, has *αὐτότατος*. Plaut. and Afran. have *ipsissimus*. Its use originated in the custom of slaves calling the master *ipse*; *cf.* **29**, 18, Plaut. *Cas.* 790 and Catullus 3, 7. The old Fr. *medesme*, Ital. *medesimo*, is from *met* + *ipsimus*; *moi-même* = *me metipsum*. *Cf.* Heraeus, *Sprache*, p. 15. — **omnium numerum**: 'perfect in every regard'; *cf.* **68**, 24. *Integer* or *absolutus* is to be supplied. — **misella**: frequent of course in

tombstone inscript.; *e.g.*, *C.I.L.* VI. 20987. — **tristimonio**: *cf.* *gaudimonio*, **67**, 7. — **strigae**: 'the witches.' Their mischievous work is referred to again in 134, *quae striges comederunt nervos tuos aut quod purgamentum nocte calcasti in trivio aut cadaver?* To prevent the *strigae* from eating out the heart and vitals of children, mothers employed remedies like garlic, scattered through the children's clothes, or placed switches of hawthorn in the windows. — **Cappadocem**: on account of their strength, Cappadocian slaves were used, like those from Syria, for carrying the *lectica;* Mart. vi. 77, 4. — **audaculum**: a diminutive of pride or affection; *cf.* *misella* above. — **plane non mentiar**: 'I swear I'm not lying.' *Plane* here as in **41**, 28; **49**, 17. — **mala manus**: this suggests the *saga manus* of an inscription from Verona, reading *eripuit me saga manus crudelis ubique | cum manet in terris et nocet arte sua.* — **amplexaret**: on the form, *cf.* Introd. p. xxxvi, **E**, 3; *cf.* Plaut. *Poen.* 1230. — **manuciolum**: 'a dummy.' This word occurs only here. It is the third dim. used by Trim. in this story. The Ital. *manucolo*, 'bundle,' is derived from this word. — **vavatonem**: probably an onomatopoeic word for the puling baby, from *vava*, the sound the baby makes; or it may be a reduplication of a root *vat*, having the same force as *vag* in *vagitus*. *Cf.* Varro's parallel between *Vaticanus* and *Vagitanus*, in Gell. *Noct. Att.* xvi. 17. If the parallel stands, *vavato* would = "baby," as the creature that *cries.* — **plussciae**: 'they know too much,' and so are uncanny.

64. **Nocturnas**: 'night-hags.' *Nocturnus*, however, is the deity which presides over the night; he is named in *C.I.L.* V. 4287; III. 1956; Plaut. *Amph.* 272, *credo ego hac noctu Nocturnum obdormuisse ebrium.* — **et iam sane**: Büch. and Friedl. hold that a break occurs here. The lamps, which must have been lighted in the omitted portion, are first mentioned here. We have no mention of the *comissio* which had made the eyes of Encolpius swim. Though it regularly began with the *mensa secunda*, which is not mentioned before chap. **68**, it must have already begun at

this point in the narrative. *Cf.* the end of **64** and **67**, 2, where Fortunata is said to be putting away the silver and feeding the remains of the dinner to the slaves. — **tibi dico**: a phrase to attract notice, often used impatiently; *cf. C.G.L.* III. 286, 50 (dialogues at the bath), *ἀκολυθεῖ ἡμῖν sequere nos; σοὶ λέγω περικάθαρμα tibi dico purgamentum.* Frequent in comedy; see also *Anth. Lat. Epigr.* 442, 2 (ed. Büch.); Ov. *Met.* ix. 122. — **diverbia dicere**: 'to recite scenes'; like *e.g.* the modern reciting of scenes from Shakspere. — **melica canturire**: the singing of the lyric parts of a play. *Canturire* = *cantare*, desiderat. in form only; it is explained as derived from the *nomen agentis, cantor.* — **dulcis caricae**: 'ye days of sweet delight'; *carica* is strictly the 'dry fig.' — **tisicus** = *phthisicus.* He sang himself hoarse. — **quid tonstrinum**: 'what about my great barber act?' This suggests modern impersonation. In **68**, 20, the slave of Habinnas is shown to be able to give a great variety of them. On imitating the barber, *cf.* Mart. vii. 83 and viii. 52. — **Apelletem**: Introd. p. xx, note. — **Croesum**: *cf.* **28**, 10. — **admonitus officii**: 'reminded of his duty to his own dog.' — **praesidium**: *cf.* Theophr. *Charac.* 4 (quoted by Reinesius), *καὶ τὸν κύνα προσκαλεσάμενος καὶ ἐπιλαβόμενος τοῦ ῥύγχους εἰπεῖν· οὗτος φυλάττει τὸ χωρίον καὶ τὴν οἰκίαν.* — **ut cubaret**: the command is *cuba!* 'lie down,' Fr. *couche.* *Cf. C.G.L.* VI. 290, *cubat* = *ἠρεμεῖ θηρίον.* This verb occurs in inscriptions on several canine graves, *C.I.L.* VI. 29896, 8 and X. 659, 4; Büch. *Anth. Lat. Epig.* 1175 f. The first dog is named Margarita; *cf.* l. 29 below. Scylax is the same as in **72**, 15. — **bucca bucca, quot sunt hic**: 'probably a children's game in which one of them was blindfolded and had to guess, when the rest struck him on the back, how many did so; or if one struck him, with how many fingers it was done.' — **camellam**: *cf.* Gellius, *Noct. Att.* xvi. 7, 9; probably = *gamella*, whence Fr. *gamelle.*

65. matteae: probably resembling a chicken salad; here plainly with an excess of chicken, however. It was usually

served after the heavy courses, as salads are served to-day. — **ova pilleata**: *cf. ex farina pingui figurata*, **33**, 18. — **lictor percussit**: during his office, each *sevir* was allowed a *lictor* without *secures;* the *collegium* was allowed two. — **praetorem**: so far as we know, a title applied at this time only at Cumae to designate the highest official in that part of Italy. This fact is important with Friedl. in deciding upon *Cumae* as the place of the *Cena*. *Cf.* Friedl. *Cena Trimalchionis*, p. 6. — **nudos pedes**: the shoes had been removed for comfort. *Cf.* Plaut. *Truc.* 367, *iam rediit animus, deme soleas, cedo bibam.* In **72**, 9, Habinnas goes to the bath *nudis pedibus.* — **praetorio loco**: if this corresponds to the usual *locus consularis*, it would be the third, or *imus*, on the *lectus medius*. Mart., vi. 74, 1, speaks of this place; *cf.* the scene in Tac. *Annal.* iii. 14, where Piso and Germanicus are reclining at this place. — **novemdiale** = *novemdialis cena*. After a person's death, there was a period of nine days' mourning, followed by the division of his estate according to his will, and the *sacrificium novemdiale* to his *manes*. Then came the *cena*, in which eggs, lentils, and salt were the chief part. — **vicensimariis . . . mantissam**: 'he has a big bill to settle with the receivers of the manumission tax.' — **ossucula** = *ossicula;* so in *C.I.L.* VI. 6 (from Rome), *qui ossucula mea hic sita esse gemis.*

66. **saviunculum**: 'honeyed cheese-cake'; probably a plebeian diminutive of *savillum* (Cato, *De agricult.* 84), a cheese-cake with added ingredients of poppy, egg, and honey. — **gizeria optime facta**: 'giblets splendidly cooked.' *Gizeria* (Eng. *gizard*) includes the heart, liver, lungs, and stomach; its older spelling is *gigeria*. It reappears in old Fr. *jisier, juisier;* Fr. *gésier*. *Facta* here, as in **47**, 29, of the preparation of dishes. So Mart. xiii. 54. — **autopyrum**: 'unbolted bread'; lit. 'wheat just as it is.' Plin. *N.H.* xxii. 25, 68, § 138, says of it, *ad omnia autem fermentatus qui vocatur autopyrus utilior.* On *auto-*, *cf.* *αὐτόξυλον*, Soph. *Philoc.* 35. — **de suo sibi**: repeats

the first element of *autopyrus*, *sibi* emphasizing *suo*, as in Plaut. *Trin.* 156; Cic. *Phil.* ii. 37, 96, *priusquam tu suum sibi venderes, ipse possedit.* *Cf.* Dräger, *Hist. Synt.* I. p. 76 f. — **mea re facio**: *cf.* **47**, 8. — **scriblita frigida**: *cf.* **35**, 9. — **de melle . . . tetigi**: 'I smeared myself generously with the honey.' On the construction, *cf.* Heraeus, *Sprache*, p. 38. *Tangere* comes close to the sense of *tingere* here; *cf.* note on *tengomenas*, **34**, 22. *Usque:* a pure adv., as in Plaut. *Poen.* 692, *replebo usque;* Hor. *Sat.* i. 2, 65. — **calvae**: 'filberts'; probably the *frictas nuces* of Plaut. *Poen.* 326; *cf.* *C.G.L.* VI. 170. — **arbitratu**: 'as one chose.'

— **domina mea**: 'my lady.' In speaking of her husband's generosity, Scintilla calls him, **67**, 26, *domini mei; cf.* **57**, 5. It is from *mea domina* that *madame* is derived. In Pompeian *graffiti*, *domina* appears in this sense. Friedl., "Über den gebrauch der anrede *domine* im gemeinen leben," *Sitteng.* i. 442. — **ursina**: the only passage in Latin literature referring to the eating of bear's meat; Friedl. In *C.G.L.* III. 316, 59, *ἄρκια* = *ursina*, in a list of various kinds of meats. — **caseum mollem**: Hab. here describes the *mattea* with which Scissa's dinner had ended. The *catillum concacatum* was probably an elaborate dish over which a meringue, or dressing, had been poured. It may have been such a dish as Athenaeus has in mind in 647 c, *κάτιλλος ὀρνᾶτος ὁ λεγόμενος παρὰ Ῥωμαίοις*. — **pax Palamedes**: 'but enough of that.' Why Palamedes is named is obscure. *Pax* is here an interj. *silentium imponens*, as frequently in comedy; Brix, *Trin.* 891. — **oxycomina**: 'pickled caraway.' — **pernae missionem**: *cf.* **41**, 8.

67. reliquias . . . diviserit: this she would do at the close of the *mensa prima*. — **aquam in os**: *i.e.*, she will not join in the *comissio; aquam* for *vinum*. — **est te videre**: 'do I really see you at last?' A common greeting; *cf.* the school dialogue in *C.G.L.* III. 211, 23. So Tiberius was greeted by his German veterans (Vell. ii. 104, 4), *videmus te, imperator.* *Cf.* Ter. *Hec.*

81, *sed videon ego Philotium*, and Donatus, *ad loc.: sic solent dubitare advenientibus ipsis, quos post multum temporis intervallum vident.* — **barcalae**: 'fools.' The word is related to *bardus* or *bargus* (*barcus*), occurring in glossaries as = ἀναίσθητος, ἀφυής; *C.G.L.* VI. 129, 130. *Baro*, **63**, 26, is probably a kindred word. — **ex millesimis Mercurii**: the reference is obscure. The armlet was huge, and the profits must have been immense, of which it was the one-thousandth part, whether in silver or gold. — **Felicionem**: the name, also, of one of Trim.'s *lares bullati; cf.* **60**, 29. Scintilla's *capsella* was a kind of luck-charm, or amulet, which she wore constantly. It may have been a tiny jewel-box, since it held *duo crotalia.* — **excatarissasti**: 'you cleaned me out.' The form is analogous to *exopinissent*, **62**, 34. It may be derived from καθαρίζω. — **pro luto**: *cf.* **44**, 22. — **caldum meiere, frigidum potare**: *i.e.*, it is hard to keep the income up to the expense account. — **sudario abscondit**: from l. 10 it can be seen that this was easily done.

68. secundas mensas: *cf.* note, **64**, 1. Regularly, the *comissio* would have begun here. — **poteram . . . contentus**: Trim. began the *cena* with a light appetite, and did more drinking than eating. He means here that the *comissio*, with its generous drinking, is about all that he cares for. — **muta**: 'change the tune.' This is probably the actual stage direction for changes in the *cantica* of the old comedies. These changes were indicated in Mss. of Plautus by C and DV, in Terence Mss. by M. M. C. (*mutati modi cantici*); Friedl. — **servus qui ad pedes**: *cf.* **64**, 39. Giton, however, stands; *cf.* **58**, 1. — **errantis barbariae**: 'of his flighty and barbarous rendering.' — **adiectum aut deminutum**: 'the crescendo and diminuendo.' — **erudibam**: for *erudiebam;* Neue, *Formenl.* III. 317, 318. — **desperatum valde**: 'confoundedly awfully clear.' *Desperatum* is not so used elsewhere; it = Plautus's *insanum*. *Cf.* Plaut. *Trin.* 673, *insanum malum; Most.* 908. *Insanum*, however, is not used to modify an adv. — **omnis musae mancipium**: *cf.* **43**, 27; so

Quint. i. 10, 28, *crassiore musa*, 'in plainer manner'; so *sine ulla musa* = 'without any wit'; *cf. eiusdem musae*, Gell. *Noct. Att.* iii. 10. — **omnium numerum**: '*au fait*'; *cf.* **63**, 8. — **strabonus** = *strabo*. He is a squinter. His eyes have the pretty liquid effect, *τὸ ὑγρόν*, of the eyes in Venus statues, in which the lower eyelid is raised a trifle, and the eye seems to be trying to focus sharply. Hence he is *vix oculo mortuo*, scarcely ever listless, always a Paul Pry. *Cf.* Baumeister, *Denkm.* i. 89 b, and Ellis, *Class. Rev.* vi. 117.

69. trecentis denariis: a modest figure. Cato, as censor, 184 B.C., assessed the slaves of the idle rich at 10,000 *asses*, = about 2500 *denarii*. — **agaga**: 'a gay Lothario.' In *C.G.L.* VI. 41, *agagula* = *lenocinator, vanus fornicator;* its Greek form is ἀγαγᾶς, from ἄγω, for ἀγωγᾶς, 'one who leads astray.' — **Cappadocem**: from **63**, 11, and Polybius, iv. 38, 4, it appears that good slaves came from Cappadocia. *Cf.*, however, Hor. *Epist.* i. 6, 39, and Orelli-Mewes note, and the schol. on Persius, 6, 77, *qui Cappadoces dicerentur habere studium naturale ad falsa testimonia proferenda, qui nutriti a pueritia in tormentis equuleum sibi facere dicuntur ut in eo se invicem torquerent, et cum in poena perdurarent, ad falsa testimonia se bene venumdarent.* — **defraudit**: Introd. p. xxxvi, **E**, 2. — **nemo parentat**: *i.e.*, post-mortem sacrifices do not bring to the dead the joys they must pluck this side of the grave. *Cf.* **43**, 28. — **debattuere**: *in mal. part.;* from *battuo;* Fr. *battre, debattre;* Ital. *debattere; cf.* Cic. *Ad fam.* ix. 22, 4, and below, **75**, 29. — **dabo panem**: to keep it quiet. "Least said, soonest mended." — **fata egit**: 'he acted the rôle of.' On *fata* in the sense of *dicta* (*cf.* **33**, 9), Büch. quotes Lucan, *Phars.* iv. 361. — **tanto melior**: 'bully for you.' Frequently found in comedy; Quint., *Instit.* viii. 2, 18, calls the phrase *illa egregia laudatio*. *Cf.* Plaut. *Pers.* 326. — **epidipnis . . . allata**: in answer to the order in **68**, 7. The *mensa secunda* is meant; *cf.* Mart. xi. 31, 7, where a variety of fancy dishes is made from something like a pumpkin, as here from swine's

flesh (see **70**, 2). — **ego . . . prudentissimus**: Encolpius, the valorous hero, must occasionally be an innocent victim; *cf.* **29**, 1; **36**, 18; **41**, 9; **49**, 15. — **eiusmodi . . . imaginem**: 'just such counterfeits of things to eat.' During the festival of the Saturnalia presents were made, usually of wax candles and images; *cf.* Mart. iv. 46, 88; v. 18; Suet. *Aug.* 75; Plin. *Epist.* iv. 9, 7. The latter were playthings for children (Macrob. i. 11, 1), and many made of terra-cotta have been found. Sometimes they were made of hard biscuit. A market in Rome was named *sigillaria*, from the manufacture and sale of these *imagines.*

70. crescam . . . non corpore: so Hor. *Sat.* ii. 6, 14, *pingue pecus domino facias et cetera praeter | ingenium.* The prayer is made so that untoward misunderstanding is avoided. So the Lydian Croesus carefully tested the oracles which he consulted. — **colaepio**: 'a knuckle of pork.' *Colyphia* (Plaut. *Pers.* 92) and *coloephia* (Mart. vii. 67, 12) are other forms of the word. In the glossaries it is explained as a knuckle of meat of any kind; *cf. C.G.L.* VI. 234, *colyphium.* — **Daedalus**: 'Jack of all trades.' So in Plato's *Euthyphron*, 11 b, one who is ingenious in extricating himself from a debate is called 'a son of old father Daedalus.' — **ad buccam probaremus**: *cf.* Suet. *De Rhet.* 5, *Fulviam, cui altera bucca inflatior erat, acumen stili tentare dixit.* — **gastris**: hence the Ital. *grasta*, 'flower-pot.' — **pedes . . . unxerunt**: this may allude to the friendly relations between Nero and Otho (Tac. *Annal.* xiii. 12 and 46), and lend some support to the "Neronian hypothesis," that Petronius wrote the *Satirae* with the express purpose of hitting off Nero; *cf.* Introd. p. xxiv, note. The treatment of the feet, as here mentioned, was an innovation of Otho's which Nero approved; Plin. *N.H.* xiii. 22. — **permitto**: *sc. recumbatis.* — **sponsione**: betting on the circus games was common; hence Juv. 9, 20, *audax sponsio; cf.* Mart. xi. 1, 15. The green was the favorite party in the circus. Trim. does not seem to have belonged to it. The

games at Rome are meant, in which rural people, also, took great interest. Only rarely were they held outside of Rome. To be dragged away from Rome is the same as *avelli circensibus*, Juv. 3, 223.

71. Diffusus: *i.e.*, *in risum*, by the slave's desire to bet with his master. — **lactem**: *cf.* **75**, 2. So Shylock: "[Is not a Jew] fed with the same food, hurt with the same weapons, subject to the same diseases? . . . If you prick us, do we not bleed?" On the form, *cf.* note on **38**, 2. — **malus fatus**: cf. **42**, 13 and **77**, 8. The personified *fatus* recurs in metrical sepulchral inscriptions, as *C.I.L.* V. 10127. So in *Anthol. Lat. epig.* (Büch.) 1537, B, *dolere mater noli; faciendum hoc fuit; properavit aetas; voluit hoc fatus meus.* Hence Fr. *fée*, Eng. *fairy*. Preller, *Rom. Mythologie*, ii. 194. — **aquam liberam**: *cf.* *I. Kings*, xxii. 27, "feed him with bread of affliction and with water of affliction"; so Ovid, *Am.* i. 6, 26, *tibi . . . serva bibatur aqua;* Aristoph. frag. 25 (Kock), *μηδέποθ' ὕδωρ πίοιμι ἐλεύθερον.* Masters frequently set their slaves up in business, on making them free; that the freedom of the *contubernalis* was desired at the same time, was natural; *cf.* *C.I.L.* II. 2265, and Mommsen's translation, and Petr. **57**, 22. — **vicesimam**: *cf.* **58**, 6 and **65**, 24. — **post mortem vivere**: people shall forever know what joys he had in this life and what joyous memories he is to take away with him. *Cf.* Mau-Kelsey, *Pompeii*, 411. The burial plot is thirty times larger than that of Porcius at Pompeii; Mau-Kelsey, 402. On *Petrais*, whose battles were engraved on some of Trim.'s cups, *cf.* **52**, 6.

— **poma**: it was customary to plant trees about a grave and to bequeath funds for their protection and care; *cf.* *C.I.L.* VI. 11275 and 15526 and 29775; XIV. 2139; IX. 3956; also Verg. *Aen.* v. 761, and Servius, *ad loc.*; *Eclog.* v. 40, and Conington's note. — **et vinearum largiter**: 'and lots of vines.' *Largiter* of quantity, not size; *cf.* Plaut. *Rud.* 1188, *illic inesse auri et argenti largiter.* — HOC MONVMENTVM . . . SEQVITVR:

tombs and burial plots remain in the family as heirlooms; heirs outside the family are excluded from any rights to them. H. M. H. N. S. is frequent in inscriptions; see *sanctiones*, in Wilmanns, *Exemp. Inscrip.* ii. 693. — **custodiae causa**: inscriptions show that this was necessary; *cf.* Marq. *Privatl.* 369. — **ut naves etiam**: *cf.* Mau-Kelsey, pp. 414, 415, with illustrations. — **me in tribunali sedentem**: such a scene is on the tombstone of M. Valerius Anteros of Brixia. Augustales, at all public functions, wore the *toga praetexta*. Trim. also expects to be buried in his; *cf.* **78**, 2 and **29**, 12. — **quod dedi**: Introd. p. xliii, (*d*). An *epulum* and *divisio* of money were regularly expected of the *sevir* on taking office. *Cf.* Wilmanns, *Exemp. Inscrip.* 2099. — **faciantur . . . triclinia**: we read, in inscriptions, of tables being spread in the open air, as at Ostia, where 217 were spread, and are informed that frequently the banquet was a complete one. At Amiternum, besides bread and wine, two oxen and fifteen sheep were consumed (*C.I.L.* IX. 4215) on a certain occasion. Often the banquet was more modest, and money was distributed, the decuriones receiving three denarii, the augustales two, and other citizens one.

— **effluant vinum**: 'lest they empty (= lose) their wine.' This trans. use of *effluo* occurs only once elsewhere. — **velit nolit**: 'whether he will or no'; a common phrase; *cf.* Cic. *De Deor. Nat.* i. 7, 17; Sen. *Epist.* 107, 11. — **MAECENATIANVS**: freedmen in the early empire often required a second cognomen, in order to avoid confusion, in the interpretation of wills. This particular cognomen recurs in inscriptions, as *C.I.L.* VI. 4016; X. 6014. — **HIC REQVIESCIT**: so *C.I.L.* I. 1489, ending *hic requiescent;* sometimes the formula is *hic situs; cf. C.I.L.* V. 1214; Wilmanns, II. p. 681. — **SEVIRATVS ABSENTI**: this was done by the *decuriones* of the town. The Veronese, on another occasion, conferred the sevirate upon an individual *ratione habita absentis eius extra ordinem.* — **IN OMNIBVS DECVRIIS ROMAE**: he has the feeling of a *bourgeois gentilhomme*, to whom metropolitan club life seemed easy to enter. *Decuriae* = 'clubs,' as in Suet. *Tib.*

41, of knights; *Claud.* 1, of clerks. There was, however, a long tenure of office among government employees at Rome, which increased the conservatism of their *decuriae* as to admitting outsiders. — FORTIS, FIDELIS: *cf.* Hor. *Sat.* ii. 5, 102; so *sicca sobria*, **36**, 11. — SESTERTIVM . . . TRECENTIES: so **45**, 14; *cf.* Hor. *Sat.* ii. 3, 87–90. Mommsen and Friedl. cite the similar inscription of a P. Decimius, which shows the sums of money he had given away, and ends, *hic pridie quam mortuus est reliquit patrimoni HS milia quingenta viginti.* — VALE: ET TV: *vale* said by the dead; *et tu*, by the passer-by. Such greetings as *ave, have, vale, salve, vale viator*, are common on gravestones. Sometimes the salutation inscribed is from the wayfarer to the dead, as *Lolli ave; have Claudi bene valeas. C.I.L.* V. 4887 ends *viator vale*, and with *et tu* on the next line.

72. quare non vivamus: *cf.* Mart. i. 15, 12. — **sic videam**: so **61**, 4; **75**, 6. — **calet . . . furnus**: it was a question whether hot baths were advisable after dining; Hor. *Epist.* i. 6, 61; Juv. 1, 143; Pers. 3, 98. They were thought, however, to remove *cruditas*. — **cibo furorem suppresserat**: so the *lingua canina*, **43**, 8, of a too ready talker is suppressed; *cf.* **69**, 11.

73. lavari: they were now more than ready for a hot bath. — **proiectis vestimentis**: there was probably no *apodyterium*. On bathing arrangements in private houses in Pompeii, *cf.* Mau-Kelsey, 261, 300, 350, 356. A semicircular niche for the *labrum* (l. 13) has been found in some houses. — **cisternae frigidariae**: a tank for cooling the water. — **rectus stabat**: it was customary to sit. — **Menecratis**: the mention of this *citharoedus* is important in fixing the date of the *Satirae*, if he is the one mentioned by Suet. *Nero*, 30. — **gingilipho**: probably a kind of Indian war dance, to the accompaniment of a *cantilena quam, dum nexis manibus in orbem currunt, canebant;* Büch. It may be a derivative of γιγγλισμός. — **barbatoriam**: *sc. diem. Cf.* Juv. 3, 186;

the day would be one of festivity, as is seen from its place in the list, '*de diebus festis*,' in *C.G.L.* III. 171, 66, and 239, 48. — **tengomenas faciamus**: *cf.* **34**, 22.

74. vinum sub mensam: *cf.* Plin. *Nat. Hist.* xxviii. 26, *incendia inter epulas nominata aquis sub mensam perfusis abominamur.* Wine is used here, as in **34**, 12. — **traiecit in dexteram**: *cf.* Plin. *N.H.* xxviii. 57, apropos of sneezing or hiccoughing, *anulum e sinistra in longissimum dextrae digitum transferre.* On the form of the adj., *cf.* Neue, *Formenl.* II. § 5. — **dicto citius**: *cf.* Verg. *Aen.* i. 142; Livy, xxiii. 47, 6; Hor. *Sat.* ii. 2, 80. — **de porco aves fecerat**: *cf.* **70**, 2. — **matteis**: mentioned in **65**, 1. — **classis** = *grex;* Quint., *Instit.* i. 2, 23, also uses *classis* in this post-classical sense. — **machina**: 'the slave-block'; so Quintus Cic., to his brother, *de pet. consul.*, writes, *amicam . . . de machinis emit.* The post-classical word is *catista; cf.* Tibull. ii. 3, 60. — **hominem inter homines**: *cf.* **39**, 9. — **in sinum spuit**: spitting upon one's breast was supposed to avert the ill effect of haughty words or deeds; so in Greek εἰς κόλπον οὐ πτύει; *cf.* Plin. *N.H.* xxviii. 35; Juv. 7, 111. — **codex non mulier**: *cf.* on **43**, 14. — **somniatur**: Neue, *Formenl.* III. p. 91. — **Cassandra caligaria**: 'this thumping tragedy-queen.' In **75**, 13, Trim. calls her *fulcipedia*, 'high stepper.' — **unguentarius**: the perfumer's business was an important one in Italy and Gaul. Feminine gossip was doubtless associated with it. — **non patiaris**: so **75**, 14, *non facias ringentem.* — **bonatus**: 'too good'; so *impuratus* from *impurus*, Ter. *Phorm.* 669. *Cf.* Fr. *bonasse.* — **recte, curabo**: *cf.* **58**, 19 and 14. — **depresentiarum**: *cf.* **58**, 10.

75. homines sumus: to err is human; to forgive, divine. So in **130**, *fateor me, domina saepe pecasse; nam et homo sum et adhuc iuvenis.* — **ut se frangeret**: *cf.* Cic. *Cat.* i. 9, 22, *te ut ulla res frangat.* — **decem partes dicit**: *cf.* on **46**, 10, and **58**, 24. —

librum ab oculo: Hermeros could not read other than *lapidarias literas; cf.* **58**, 23. — **Thraecium**: 'and he earned (= bought) a Thracian suit by means of his savings.' The word denotes a child's outfit of shield, dagger, and costume, on the pattern of Thracian soldiers. So children to-day are often dressed in a sailor or highland costume. — **archisellium**: 'a seat with rounded back'; or 'box seat,' if the reading be *arcisellum.* — **in oculis feram**: 'for me to keep my eyes upon.' So Cic., *Ad fam.* xvi. 27, 2, writes, *te, ut dixi, fero in oculis.* — **fulcipedia**: *cf.* Plaut. *Trin.* 720. — **bonum tuum conquas**: 'find what comfort you can.' — **clavo tabulari** = *trabali;* it is clinched. So Cic. *Verres*, v. 22, 53, *quemadmodum dicitur, trabali clavo figeret; cf.* Hor. *Odes*, i. 35, 17. — **tam fui quam vos**: 'I was as you are.' *Cf.* Plaut. *Miles*, 11, *tam bellatorem;* so *feliciter esse, C.I.L.* VII. 265; *suavius esse*, **64**, 7. — **dissilio**: *cf.* **61**, 7. — **sterteia**: she was still sobbing. — **rostrum**: 'snout' = *os; cf.* Plaut. *Men.* 89. — **nec turpe est quod dominus iubet**: so Shylock says, *Merchant of Venice*, v. 1:

> "You have among you many a purchased slave,
> Which like your asses and your dogs and mules,
> You use in abject and in slavish parts,
> Because you bought them, should I say to you:
> Let them be free, marry them to your heirs?"

Seneca quotes, *Controvers*, IV. pref. 10 (Kiessling), *impudicitia in ingenuo crimen est, in servo necessitas, in liberto officium.*

76. quemadmodum di volunt: *cf.* **61**, 13, and note; so below, *cito fit quod di volunt*, l. 17. *Cf.* Liv. i. 39, 4; Ov. *Met.* viii. 619. — **cepi cerebellum**: 'I took his fancy.' — **Caesari**: at first it showed the emperor's popularity to be mentioned in his will; later it became dangerous not to mention him; *cf.* Suet. *Aug.* 66; *Tib.* 49; Tacit. *Agric.* 43. — **nemini . . . nihil satis est**: a Greek usage of the redundant negative. *Cf.* **58**, 15, and Abbott: *Studies in Classical Philology*, Univ. of Chicago, III,

p. 73. — **contra aurum**: 'wine was worth its weight in gold.' So Plaut. *Truc.* 538; *Curcul.* 201; *Pseud.* 688; *Miles*, 660. — **omnes naufragarunt**: 'And not one vessel 'scaped the dreadful touch of merchant-marring rocks.' The verb is freq. in patristic Latin; *cf. Vulgate, I Tim.* vi. 10. — **factum non fabula**: *cf.* Index, *Alliteration.* — **gusti fuit**: either for *gustui*, or the genitive of *gustum*, the constr. being the same as in *mihi non flocci erat.* — **vinum . . . mancipia**: wine, onions, and cabbages, were staple export articles of Pompeii, which was not far from Trim.'s home. *Cf.* Mau-Kelsey, pp. 357–358. The raising of beans was a regular business; inscriptions mention a *negotiatio fabaria.* — **manum de tabula**: 'no more!' *Cf.* Cic. to Fadius Gallus (*Ad fam.* vii. 25). — **exhortavit**: Neue, *Formenl.* III. p. 47. — **consiliator deorum**: *cf.* Cic. *De legg.* iii. 19, 43, speaking of the augur as *consiliarius atque administer Iovis.* — **ab acia et acu**: *i.e.*, down to the very smallest detail. *Cf. Thesaurus Ling. Lat.* I. 398, 16.

77. de rebus illis = *rebus venereis; cf. C.G.L.* V. 462, 1. *ad res* = *ad res venereas*, and Plaut. *Most.* 897. — **felix in amicos** = *f. ad amicos;* possibly a hellenism. *Cf.* Eurip. *Orest.* 542, *εὐτυχεῖν ἐς τέκνα.* Cic. writes *ad casum fortunamque felix.* — **viperam sub ala**: a Greek proverb; *cf.* Eurip. *Alces.* 309. — **fundos Apuliae iungere**: *cf.* **48**, 6; Hor. *Epist.* ii, 2, 177. — **dum Mercurius vigilat**: 'under the watchful care of Mercury.' Burman believes we have here an allusion to the custom which Servius (*Aeneid*, viii. 3) describes: *is qui belli susceperat curam, sacrarium Martis ingressus, primo ancilia commovebat, post hastam simulacri ipsius, dicens 'Mars vigila.' Cf. Aen.* x. 228. — **susum**: Neue, *Formenl.* II. 750 f. — **sessorium**: 'a sitting-room.' — **Scaurus**: Introd. p. xx, note. — **mavoluit** = *maluit; cf.* Ter. *Hec.* 540; the form is frequent in Plaut. — **assem habeas assem valeas**: 'money makes the man,' was a proverb as current in the ancient world as it is to-day. *Cf.* Otto, *Sprichw.*, *habere*, 1. — **profer vitalia**: *cf.* on **42**, 14.

78. praetextam: *cf.* on **71**, 30.—**gloriosus efferri**: *cf.* **42**, 14.—**imprecetur**: such prayers (*salutationes*) are found on tombstones; *e.g.*, *sit tibi terra levis* or *ossa tua bene quiescant.* See under *salutatio* in Wilmanns, *Exemp. Inscrip.; Indices. Cf.* above **39**, 9.—**nardi**: Plin., *N.H.* xii. 43 and 44, mentions this as a most expensive and precious oil.—**ad parentalia mea**: not only to his funeral, but to the anniversaries of his death. —**extendit se super torum**: in the relief from Aquila, mentioned by Friedl., exhibiting a similar funeral scene, there is not only the procession of mourners about the bier, but there are three kinds of horn-blowers; the *cornicines* with curved horns, *tibicines* with double flagelettes, and one who has a *lituus.* On Trim.'s fondness for *cornicines*, *cf.* **53**, 28. Heinsius quotes Sen. *De Brevit. Vit.* 20, 3, showing that Trim.'s imitation of a funeral was not unusual: *Turranius fuit exactae diligentiae senex, qui post annum nonagesimum . . . componi se in lecto et velut exanimem a civcumstante familia plangi iussit. Cf.* Tac. *Hist.* iv. 45. —**dicite** = *canite*, 'play something.'—**concitaret viciniam**: *cf.* however, Hor. *Sat.* ii. 5, 105.—**qui custodiebant regionem**: the *cena* therefore probably took place in a town or city, not in the country; *cf.* **73**, 9.

CRITICAL APPENDIX.

H = *Codex Traguriensis.*

L = the Ms. upon which Scaliger's apographon and the editions of Tornaes and Pithoeus are based.

26, 11. **in balnea sequi**, Büch.[3] *in balneo sequi*, H Büch.[1] Friedl.

29, 1. **⟨cum⟩ titulis**, Burmann Büch. Friedl. *titulis*, H L. —**[copiosa]**, Friedl. *cornu abundanti copiosa*, H L Büch. For *copiosa* Büch. conj. *conspicua*. Goes and Friedl. insert *cum* before *cornu*.

30, 1. **multas iam ⟨picturas⟩**. *multaciam*, H Büch. Friedl. *simul omnes lautitias*, conj. Büch.[1] *multa* (*multas*) *iam* + noun, conj. Büch.[3] *maltaceam*, fr. *maltha*, 'fresco-paintings on stucco,' Ellis, *Journ. Philol.* XXIX. p. 1 (1886).

6. **imam**, ed. Pithoeus, Lipsius. *unam*, H L Büch.; = top part terminating in an *embolum* with its inscript.

28. **cubitoria**, H L Büch. *⟨ac⟩cubitoria*, Friedl. following Lipsius and Heinsius.

31, 15. **⟨simul cantabat⟩**, sugg. by Büch.

20. **in promulsidari**, H L Friedl. *inter promulsidaria*, Büch.

32, 2. **minutissima**, L Büch.[1] Friedl. *munitissima*, H Büch.[3]

33, 4. **omnem voluptatem**, L Heins. Büch. *voluptatem*, Friedl.

34, 8. **⟨supel⟩lecticarius**, Douza Friedl. Heraeus. *lecticarius*, H Büch.

21. **tengomenas**, Büch.[3] *tangomenas*, H Friedl. *tengomenias*, Sittl, *Archiv*, VI. 445.

35, 17. **[hoc est in. cenae]**, H Reiske Wehle Friedl. *hoc est ius cenae*, L Büch. Originally marg. gloss, *in.* = *initium.*

37, 10. **lupatria**, H Büch. Friedl. *lupacea*, Sittl, *Archiv*, II. 610.

12. **[tantum auri vides]**, prob. misplaced gloss of *saplutus.* Büch. *dives* for *vides.*

38, 2. **credrae**, H Friedl. *cedrae*, Büch.[3]

6. **culavit**, H Büch.[1] Friedl. *testiculavit*, Büch.[3] using Paul. Fest., Müller, p. 306.

10. **culcitras**, H Friedl. *culcitas*, Büch.

18. **sub alapa.** *est tamen sufflatus*, conj. by Hirschfeld. *subalapo* (*subalapator*), conj. by Rönsch, *Rh. Mus.* 1879, p. 632, = *collect. philol.* p. 25. *Cf.* Heraeus, *Sprache des Petrons*, p. 31.

19. **locationem**, conj. by Friedl. *cum*, H. *cenaculum*, Büch.[1] *casam*, Büch.[3]

23. **sociorum olla.** *sociorum* ⟨*mala opera*⟩ *olla*, E. in *Berl. Philol. Wochens.* xii. p. 755.

35. ⟨**C**⟩, conj. by Büch., adopted by Friedl.

39, 32. **mali facit**, Büch. *male facit*, H Friedl. *moliti facit* (*moli facit*), Rohde.

41, 4. **duravi**, H Büch.[1] Friedl. *decrevi*, Büch.[3] believing duravi *nimiae ut in hoc dicendi genere audacitatis esse.*

23. **pataracina.** Heraeus, *Vahlenfestschrift*, derives from *πάτακνον*, expanded in Latin to *patacinum*, and then by connection with *patera* (and *pateo*), through volksetymologie, to *pataracinum.*

42, 2. **balniscus**, Scheffer Friedl. *baliscus*, H Büch.

18. **neminem nihil.** *feminae nihil*, Gronov. *neminem feminae nihil*, P. in *Archiv*, III. 67.

43, 17. **oricularios**, Reinesius Heins. Büch.[1] Friedl. *oracularios*, H Büch.[3]

25. **olim oliorum**, Büch. conj. *molitor mulierum. mulierarium*, Scheffer. *mulierosum*, Heins. *Cf.* Ellis, *Class. Rev.* VI. 116.

27. **pullarius**, Burmann, adopted by Büch. Friedl. Havet, *Archiv*, I. p. 194, defends the reading of H *puellarius.*

44, 5. **esuritio**, established by *C.G.L.* V. 164, 28, as the proper reading for *esurio* H.

10. **simila si siligine inferior esset**, conj. by Büch. for the impossible Ms. reading. Heraeus, in the *Vahlenfestschrift*, proposes *si milia, si cilia* (= *χίλια*), but fails to emend *interiores et*, the reading of the next two words in H. A clew to the interpretation may possibly be found in the similarly disconnected phrases, *modo sic modo sic*, **45**, 2, or *aut tunc aut nunquam*, **44**, 40.

11. [**sed**], bracketed by Scheffer, as a dittograph from *esset*.

16. [**vel**] [**tractabat**], an interlinear gloss of *pilabat*.

17. **directum**, Reiske Büch.[1] Friedl. *derectum*, Büch.[3]

40. **redibant**, Jacobs Wehle Büch. *ridebant*, H Friedl. ('freuten sich').

45, 5. **haberet**, H Büch. *saperent*, Friedl. from conj. by Büch.

13. **amphitheater**, *cf.* F. B., *Rh. Mus.* xlix. p. 175, and Heraeus, *Sprache*, p. 43.

46, 3. **loqui non loquere**, Büch.[1] Friedl. [*loqui*], Büch.[3]

8. **dispare pallavit**, H Büch. Friedl. ('hat wachsen lassen'). Büch. prefers Reiske's *pullavit* ('das wetter hat heuer alles zur ungehörigen zeit wachsen lassen'). *Cf.* R. Ellis, *Class. Rev.* VI. 117.

25. ⟨**aliquid**⟩, inserted by Friedl.

47, 8. [**causa**], an interlinear gloss. *suam rem*, conj. Friedl., *cf.* Friedl. *Cena Trim.* p. 251.

11. **nec Iovis potest**, Heraeus, *Vahlenfestschrift*, conj. *ne Iovis potest*, *ne* = *ne quidem* as in Apuleius; *cf.* also Büch. *Anthol. epig.* 1178, 33, and Quint. i. 5, 39.

48, 21. **pollicem porcino**, Büch.[3] for H *p. porcino*. "Ein dem schweinskopf änliches instrument zum Zwischenscheiben, klemmen und spalten, das im volksmunde schlechtweg *porcinum* benannt war," Büch.[1]

23. **Cumis**, *cf.* Segebade et Lommatzsch, *Lex. Petronian*, p. iii, n. 2: "attentius enim c. 1–99 legentem non puto fugiet Petronii animo alium locum observatum esse in cena Trimalchionis, alium in reliquis rebus enarratis. 'Colonia' certe urbs ista non appellatur nisi a libertinis (c. 44, 57, 76)."

51, 2. **se porrigere**, Büch.[3] Thielmann (*Archiv*, III. 179). *reporrigere Caesarem*, Scheffer Büch.[1] Friedl.

4. **valdius**, conj. by Friedl. for *validius* of H. *validius*, Büch.

8. **⟨Caesari⟩**, added by Büch. and adopted by Friedl.

52, 2. **⟨C⟩**, for the lacuna which follows, Goes suggested *quibus effictum*.

3. **patrono ⟨meo⟩ Mummius**, Büch. emend. for *patronorum meus* H. Some of the description must have disappeared after *Mummius*, since the Niobe scene was not on all the cups.

25. **[et]**, bracketed by Büch. Friedl.

27. **⟨verebatur⟩**, added by Heins. Büch. Friedl.; poss. some word like *indignantem* has also been lost; *cf.* Van der Vliet, *Mnemosyne*, 24, p. 2 (1896), *fortunam suam ⟨verebatur⟩*.

53, 29. **⟨animalia⟩**, Büch. Friedl., the word being an interlinear gloss referring back to *petauristarios* and *cornicines*, as obscure words. J. Gilbert conj. *reliqua enim talia* for *animalia*, and does not bracket; *Rh. Mus.* li. pt. 3, 1896, p. 471.

54, 1. **puer**, Büch.[1] suggests *qui innixus debili et infirmo scalae gradu saltabat, perfregit eum et in lectum*.

55, 1. **et . . . quam**, sc. *recordati* or *et cum Agamemnon expromere coepisset*, Büch.[3] In other Mss. than H, *varioque* follows *factum* immediately.

6. **⟨ubique⟩** and **⟨nostra⟩**, foll. line, were sugg. by Heinsius.

10. **-que** and **memorata est** are the epitomator's additions; *erat* stood after *diu*, Friedl.

22. **margaritam caram . . . bacam Indicam**, Friedl. Büch. nominat. *margarita cara tribacia Indica*, Heraeus, *Vahlenfestschrift;* on *tribacia* cf. *quadribacium*, *C.I.L.* II. 3386, 10; *C.G.L.* III. 203, 8; and Plin. *N.H.* ix. 114.

56, 19. **xerophagi ex sapa**, Friedl. *saprophagiae ex sale*, Büch. *Rh. Mus.* xvii. 322. *xerophagiae ex sale*, Büch.[3]

25. **⟨accepit⟩**, Bücheler's insertion.

57, 4. **vervex**, for *berbex*, H. *Cf.* Wölfflin, *Archiv*, VIII. 565.

8. **balatum cluxissem**, Friedl. *balatum duxissem*, H Büch.

58, 6. **numerasti**, a lacuna follows; sc. *nescit* unless *quid*.

faciat be corrupted from such a word as *stigmatia*, Büch. Friedl. *quid fatuat*, Hirschfeld.

16. **[non] coniecero**, so editors; but Hermeros speaks in anger, and shows that he is a Greek in the use of his negatives.

21. **ληρώδη fecit**, Ludwich. *deuro defecit*, H. *nemo desuefecit* and *demode fecit* and *eleutherode fecit* are conj. by Büch. Friedl. indicates lacuna after *fecit*.

23. **alogias menias**; *menias* = *menenias; cf.* Porph. on Hor. *Sat.* ii. 3, 287, *menenium melius furiosum accipimus vel potius stultum, unde meneniae stultitiae ineptiae.* Mss. of Porph. even give *meniae* for *meneniae.* Porph. prob. knew his Petron.; *cf.* on *Od.* iii. 2, 32, and *Petron.* **44**, 41.

39. **⟨nos alia⟩.** I have followed Friedl. in inserting both *nos* and *alia.* Büch.[3] inserts *nos* only.

41. **⟨illos scholasticos⟩.** The text is hopelessly corrupt. I have followed Friedl. in its general emendation. The words following *magister* (l. 39) down to *ego* certainly belong to the *magister.* From *mera mapalia*, however, through *evadit* the words are given to Hermeros by Heraeus in the *Vahlensfestschrift.*

59, 8. **factio statim**, Friedl. imagines a lacuna between these words, and suggests *primum Graecorum deinde Troianorum ac.*

20. **ducenaria**, Burmann Friedl. *dunaria*, H. *donaria*, Büch.[3] *denaria*, Büch.[1]

60, 11. **⟨rursus rem novam notavi⟩**, sugg. by Büch.[1]

15. **ad pompam**, Keller suggests *ad Priapum; cf.*, however, Knapp, *Class. Rev.* x. 428, a.

16. **hic refecit**, [*hic*], Friedl. *liquefacit* or *minorem fecit* or *remissio* (H) *hilaritatem hinc reiecit.* *hiare fecit*, Rohde.

61, 16. **⟨illam⟩ aut**, Büch.[3] Friedl. *autem*, H.

19. **⟨quicquid habui⟩**, Büch. Friedl.

22. **egi aginavi**, H Friedl. and finally Büch. — **⟨scitis⟩**, Büch.[3] Friedl. *autem*, H. *scito*, Segebade.

62, 18. **tota via.** *mata via*, H. The emendation is Scheffer's. Heraeus, *Vahlensfestschrift*, proposes *ma tan Hekatan.*

24. **⟨perculit⟩**, added by Büch., adopted by Friedl.

63, 2. **ut**, "er kann nur sagen man möge glauben *dass* sich die haare gesträubt haben, nicht wie sehr, *ut* ist also zu streichen," Friedl.

7. **sacritus**, Rönsch's emend., *Neue Jahrbb.*, 1882, p. 424, for *caccitus*, H.

10. **⟨stridere⟩**, inserted by Jacobs, adopted by Büch. Friedl.

64, 2. **⟨sedibus⟩**, Büch. Friedl. *Cf.*, however, Zielinski, *Philologus*, 1901, p. 6, and Hor. *Sat.* ii. 3, 324.

11. **tisicus**, H Friedl. *phthisicus*, Büch.

19. **hanc**, Hadrianides. *hac*, H. [*hac*], Büch.[3] Friedl.

39. **⟨et⟩**, Anton, Friedl. Büch.,[3] fearing *ne plura desint*, indicates a gap.

66, 4. **botulo**, Gronov Friedl. *poculo*, H Büch.

67, 13. **eo deinde**, "ante *eo* forsitan multa perierint," Büch.[1]

32. **Interim**, "decurtasse narrationem compilator videtur," Büch.[3] — **sociae**, Studemund. *sauciae*, H Büch. Friedl.

68, 15. **adiectum**, Muncker Scheffer Büch. *abiectum*, H. *auctum*, Friedl.

25. Büch. conj. *strabus*. Heraeus, *Vahlenfestschrift*, *strambus* (*stranbus*); *cf. Archiv*, V. 480; Löwe, *Prodromos*, p. 391; Nonius, p. 27, *strabones sunt strambi quos nunc dicimus; cf. C.G.L.* III. 181, 11.

69, 25. **⟨amici⟩**, Büch.[3] Friedl.

29. **fimo**, Büch.[3] Friedl. *defuncta*, H, *defacta*, marg.

71, 28. **⟨in lateribus⟩**, Büch.[1] *Cf.* Mau-Kelsey, *Pompeii*, pp. 414–415.

33. **faciantur**, Goes Friedl. *faciatur*, H Büch. Possibly justifiable as a Graecism, the subject is a neuter plural.

72, 10. **⟨coepit⟩**, Burmann.

12. **assectemur**, Büch.[3] *assentemur*, H Friedl.

23. **[at]**, Büch.[3] Friedl. *et*, Wehle.

24. **udique**, Büch conj. *utique*, H Büch. Friedl.

73, 7. **sic**, Büch.[3] suggests *istic*.

15. **[aut]**, dittograph. — **pavimento**, add *ore dentibus*, Burmann. Friedl. adds ⟨*ore*⟩.

18. **in solium**, Friedl. Büch.[3] *in solo*, H. Büch. prefers *in solio*. *Cf.* Heraeus, *Sprache*, p. 34. — **temperabatur**, Heins. Friedl. *parabatur*, Büch.[1] *vaporabatur*, Büch.[3] *pervapatur*, H, in marg. *al. parabatur*.

74, 33. **machina**, Büch. Friedl. *machilla*, H Burmann.

75, 12. **fulcipedia**. *fultipedia* or *fulcripedia*, Büch. *Rh. Mus.* xxxix. p. 425.

76, 23. **libertos**, H Büch.[3] ⟨*per*⟩ *libertos*, Heins. Büch.[1] Friedl.

77, 2. **illis**, Hirschfeld conj. *imis*.

12. **cenationem**, Scheffer Büch. *cellationem*, H Friedl.

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